

GAME OF THRONES: ON THE SET OF TV'S BIGGEST SHOW

p84

Issue 112

Digital SLR Photography

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Inside



COASTAL WORKSHOP

Ross Hoddinott aids a reader with coastal composition [p48](#)



NEW SKILLS TO MASTER

Expert tutorials on taking great still-lives, portraits & more [p29](#)



SOFTWARE CHOICE

Photoshop, Elements or Lightroom: Which is best for you? [p77](#)



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South Iceland Crash Site

Hasselblad H5-50,
28mm f4 Lens, f11,
2 minutes & 8 secs, ISO50

Filters used:
1.2 ND Hard Grad
Big Stopper

As soon as I saw this scene I knew I could create a shot full of drama and mystery. A howling wind raged around us and the clouds were scudding across the sky. Everything was in place for a truly exceptional image. I knew that if I could extend my exposure time to minutes rather than mere seconds, I would be able to achieve something more creative and unusual.

It was midsummer in Iceland, therefore we had daylight conditions for 24 hours a day. As a result, it was never going to be dark enough to achieve an exposure of several minutes with only a graduated neutral-density filter. A 1.2 ND grad gave me the dark clouds I was visualising, and the addition of a Big Stopper extended the exposure to more than two minutes, while retaining an optimum aperture of f/11.



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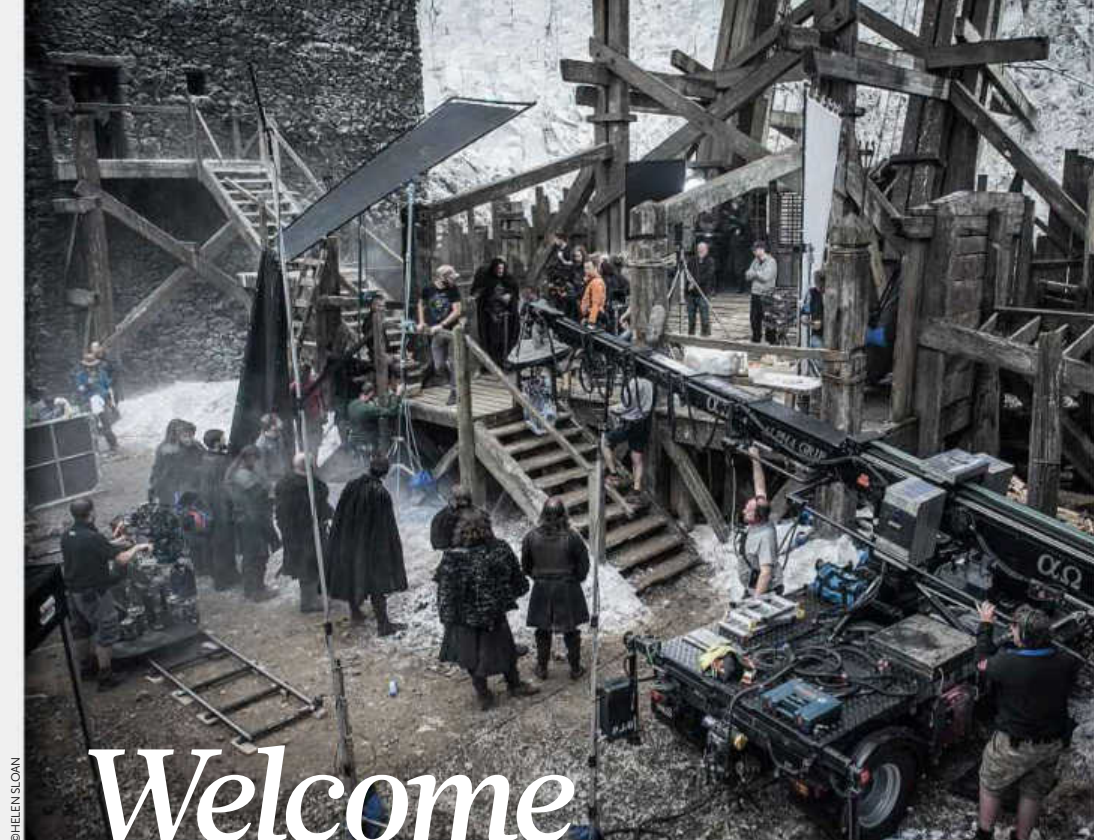
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Winter is coming...and it can't come quick enough for us!

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WELCOME TO THE MARCH 2016 issue of *Digital SLR Photography*.

We've enjoyed one of the warmest of winters that I can remember for a long time, which while suiting those who are adverse to the cold, has limited the opportunities to capture classic seasonal images. However, a recent chilly spell with some snowfall suggests winter may not be done with us yet. The unseasonable warmth has

led to some flowers blooming early, so it's well worth taking advantage of the higher than normal temperatures and capturing great images outdoors. To help you with ideas and skills, we've a variety of tutorials, from shooting remote landscapes (page 30) to snowdrops (page 42). We're several indoor techniques to try too, from striking still-lives (page 34) to studio portraits (page 39) through to creative digital techniques (page 63). You'll certainly not be short of things to try. On a personal level, it's a real pleasure to bring you a major interview with Helen Sloan, Principal Stills Photographer on *Game Of Thrones* (page 84). As you'll discover, as glamorous and exciting as working on TV's biggest show may sound, it's incredibly hard work. We hope the contents of this month's issue inspires, entertains and informs you to help improve your photography. All the best!

Daniel Lezano **Editor**



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ON THIS MONTH'S COVER...

If you're keen to improve your landscape photography, then choose a location offering the potential to capture great scenes throughout the day. Porth Nanven in west Cornwall is one such place and our cover image by Ross Hoddinott was taken there. For more on this photo hot spot, turn to p23.



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CONTRIBUTING THIS MONTH:



Daniel Lezano

With over 30 years' experience as an enthusiast SLR photographer and 20 years on photo magazines, editor Lezano is as passionate as ever about photography, in particular portraits.



Caroline Schmidt

With extensive experience as a magazine journalist, contributing editor Caroline is passionate about photography and delivering an inspiring magazine each month.



Jordan Butters

With a finger always on the pulse of all things photography, Jordan turns his hand to most things: he's our social media master, features guru and talented pro photographer.



Ross Hoddinott OUTDOOR

He's not only an award-winning nature photographer, a leading expert in landscape and wildlife photography, he's a top tutor, too. rosshoddinott.co.uk



Helen Dixon LANDSCAPES

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Brett Harkness PORTRAITS

You either want to be photographed by him or shoot like him. A master of portraits, fashion and weddings, Brett runs regular workshops in the UK. brettharknessphotography.com



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Lee Frost LANDSCAPES

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Catherine MacBride STILL-LIFE

Creative genius when it comes to still-life images, Catherine regularly supplies images to stock libraries and shares her techniques with you. catherinemacbride.com



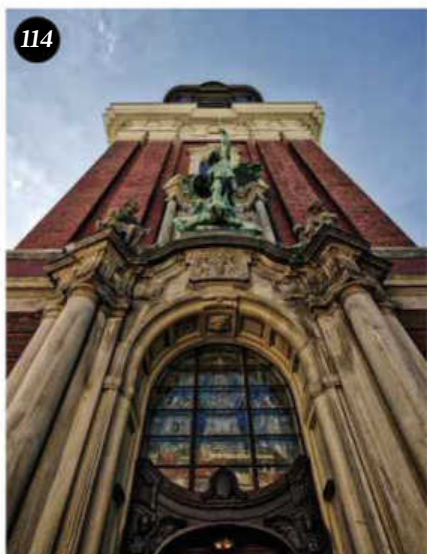
Helen Sloan PORTRAITS

If you're a fan of both photography and *Game Of Thrones* then Helen Sloan has your dream job. Get a true insight to shooting on set on p84. twitter.com/helenstills



Richard Hopkins TESTS

With more than 30 years' experience testing cameras on photography magazines, Richard's one of the UK's leading technical experts on photo kit, in particular lenses.



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Portfolio

Middle Earth

By İlhan Eroglu

500px.com/ilhan1077

"Since childhood, I have always been fascinated by castles and Guaita Castle, one of two castles nestled in the foothills above San Marino, is my favourite.

San Marino has no major airport so, when visiting Rome on a photo tour, I rented a car and drove four hours to reach this location. I photographed the structure into the blue hours – the castle's position reminded me of an eyrie, overlooking the city."

Sony A7R with Zeiss 24-70mm f/2.8 lens.

Exposures: 1.3 seconds at f/3.2 (ISO 100).



Far Far Away by İlhan Eroglu

500px.com/ilhan1077

(Above) "Mont Saint Michel, located in Normandy, is a fantastic place. It's definitely the eighth Wonder of the World for me! It is unique as it's in a suitable location for both sunrise and sunset. While I was shooting a long exposure at sunset, I noticed a flock of birds. I quickly turned the camera off and on again to reset the settings – I got lucky I think!"

Sony A7R with Sony 70-400mm f/4-5.6 G SSM II lens. Exposure: 1/160sec at f/4.5 (ISO 100).

Manarola On the Rocks by İlhan Eroglu

(Left) "Manarola is one of five harbour villages located in Cinque Terre. This small and colourful village is no longer a hidden paradise, but a favourite with tourists. Unfortunately, there are not many different perspectives. This is a classic view at sunset, and one of the easiest to photograph – just 50 metres away you can enjoy seafood and lovely coffee!"

Sony A7R II with Zeiss 24-70mm f/2.8 lens. Exposure: 420 seconds at f/8 (ISO 100).

Fairy Tale by İlhan Eroglu

(Below left) "There are so many beautiful details that make Bled Lake in Slovenia look like a scene from a fairy tale. There is a castle overlooking the lake, St. Martin Church sits on an island, swans swim through the fog and forest lands and mountains frame the area. If you ever visit, I strongly advise you to try at least two different sunrises – it's perfect as the sun comes up."

Sony A7R with Zeiss 24-70mm f/2.8 lens. Exposure: 61 seconds at f/8 (ISO 100).

Golden City by İlhan Eroglu

(Right) "Prague is a city I could visit hundreds of times over – it is the most beautiful historic city for me. Sunrise is the best time to shoot as there's no crowd, just beggars, lovers, and photographers, whereas sunset is too busy. This was taken in dark weather, right after the rain. The cobblestones were wet and shone, which made the photo even more attractive."

Canon EOS 5D Mk III with EF 16-35mm f/2.8L II lens. Exposure: 15 seconds at f/9 (ISO 200).



Portfolio

The Revelation by Azul Obscura

500px.com/azul_momento

(Right) "I shoot architecture using modified custom lenses for an ultra wide, and very unique, angle-of-view. This is the Tokyo Metropolitan Government Building. I'd originally intended on a long exposure, but the sky was cloudless, so I chose to include the sunburst in the frame." Sony A7R with a custom ultra wide-angle lens. Exposure: 1/4000sec, aperture unknown (ISO 100).

Cyber Path by Azul Obscura

(Below left) "One of my favorite locations in Japan is the Tokyo International Forum, a glass building shaped like a ship. This was taken in one of the corridors inside. Tripods are not allowed, so I took this by placing the camera on the floor, giving a unique perspective." Sony A7R with a custom ultra wide-angle lens. Exposure: 1/180sec, aperture unknown (ISO 1600).

Sea Tunnel by Azul Obscura

(Below centre left) "The Akashi Kaikyō Bridge in Kobe has the longest span of any suspension bridge in the world. It's also a popular location for photographers! However it isn't well known that you can go inside the futuristic structure of the bridge for an uninterrupted view."

Sony A7R with a custom ultra wide-angle lens. Exposure: 1/50sec, aperture unknown (ISO 100).

Morphology by Azul Obscura

(Below centre right) "There are many complicated interchanges in Japan. One of the most popular for night photography is Hokko Junction. However, I chose to photograph here during the day – in the strong sun the high-contrast shadow emphasised the complex structure."

Sigma DP0 Quattro with 14mm lens. Exposure: 1/125sec at f/8 (ISO 100).

Space Prism by Azul Obscura

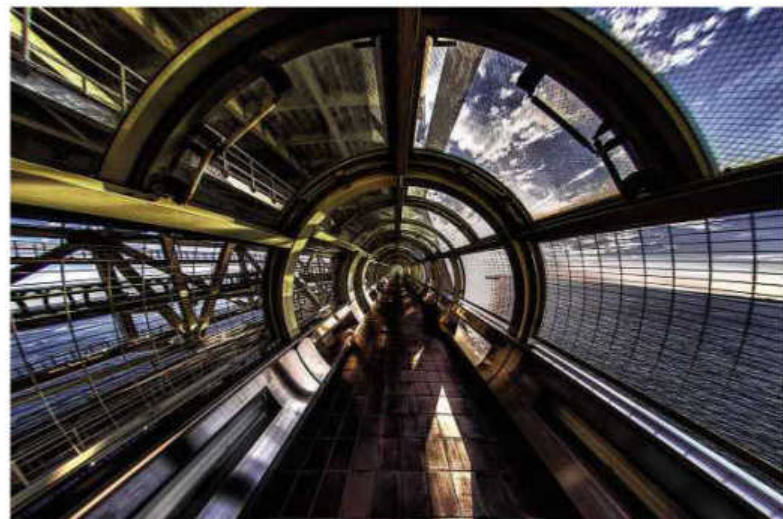
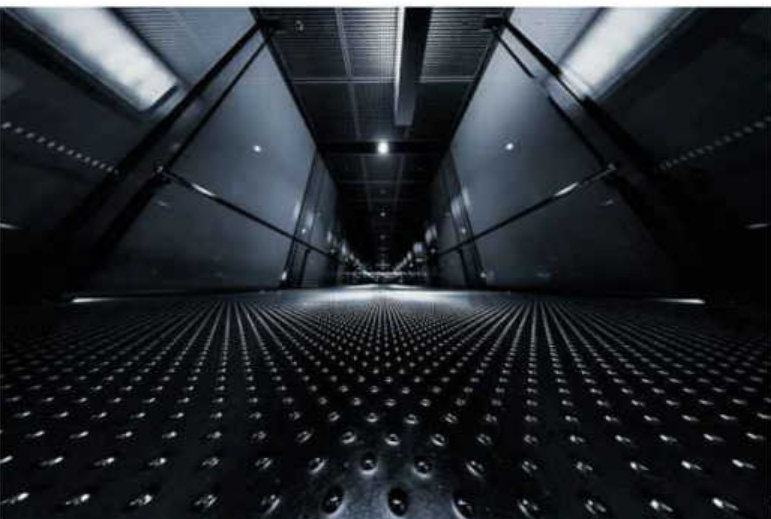
(Below far right) "I love to shoot inside large atriums and the KITTE building in Tokyo is incredible. The ceiling has grid-like glass windows and it has very interesting architecture in the daytime. However after nightfall it looks completely different, almost like a spaceship inside."

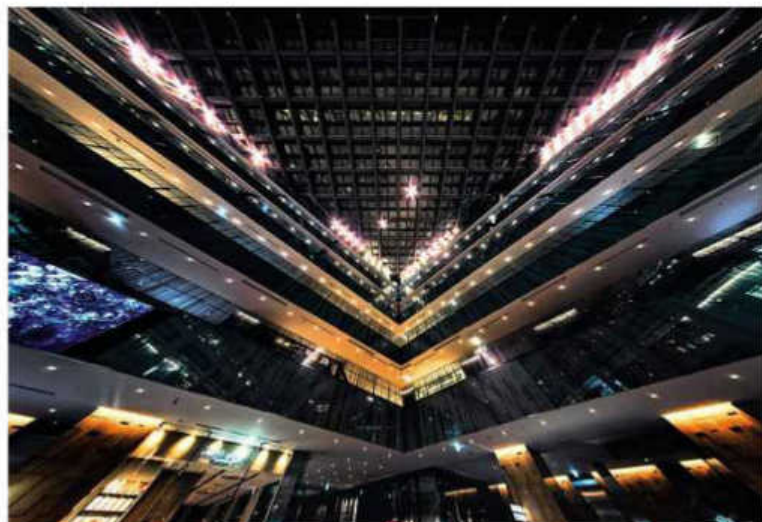
Sony A7R with a custom ultra wide-angle lens. Exposure: 1/60sec, aperture unknown (ISO 1000).

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For more information on 500px memberships, visit: www.500px.com/upgrade







Time Machine by Vincent Bourilhon

vincent-bourilhon.com

(Top left) "It's true, some of my images are more photomontage than photograph. But, what I enjoy about Photoshop is that there are no bounds to creativity. Although in today's world Photoshop is often viewed in a negative light with regards to excessive retouching, I feel that it allows us to give birth to new arts and digitise our imagination."

Canon EOS 5D Mk II with Canon EF 85mm f/1.2L II lens. Exposure: 1/8000sec at f/1.6 (ISO 100).

Another chapter by Vincent Bourilhon

(Above left) "Most of the stories I tell are biographical. I am constantly referring to the movement, symbolism of the journey and giving life to still images. I continually project myself into the future or into another world. I admit that shooting this image was complicated as it meant staying on a stationary bike until the camera took the picture. I have no remote release; I prefer the artisan manner of the self-timer!"

Canon EOS 5D Mk II with Canon EF 85mm f/1.2L II lens. Exposure: 1/1600sec at f/4 (ISO 200).

L'allumette by Vincent Bourilhon

(Top right) "Creative photography is often humorous. When we assemble different elements that have a similar physical shape to the elements they refer, it can result in a funny and, if we're lucky, iconographic imagery akin to the work of visual artists. In this image, I refer to the shape of a flame created by the match with a simple cloud. I always strive to put a smart and playful side in my work."

Canon EOS 5D Mk II with Canon EF 85mm f/1.2L II lens. Exposure: 1/8000sec at f/1.6 (ISO 100).

Umbrelovers by Vincent Bourilhon

(Above right) "I captured this photograph at the Port of Le Havre, in France. That day it rained for real, and it was very cold. That's me in the image, so it was complicated to focus on posing especially when I must constantly return to the tripod to see if I like the picture. I tried to create a romantic ambience in an industrial location with an umbrella which, for me, is a truly iconographic subject filled with symbolism."

Canon EOS 450D with Canon EF 50mm f/1.4 USM lens. Exposure: 1/250sec at f/1.8 (ISO 200).



Elena by Viktor Korneev

www.korneeviktor.com

"This was taken in my apartment using window light. We took some straightforward portraits first, but I wanted something a little unusual, so I wrapped the model in a blanket. Unfortunately, the light was quickly fading, so with each frame I had to increase the ISO rating. In the end I thought the grain actually added to the image."

Canon EOS 6D with Sigma 50mm f/1.4 lens. Exposure: 1/100sec at f/3.2 (ISO 1000).



Snapshots

YOUR MONTHLY PHOTO DIGEST



A WORLD FULL OF WONDERS

AWARD
RESULTS

NATIONAL GEOGRAPHIC HAS ANNOUNCED THE WINNERS OF ITS 2015
PHOTO CONTEST AND THEY'RE AS DIVERSE AS THEY ARE BRILLIANT...

Places Winner: Asteroid by Francisco Mingorance.

"While preparing an aerial report on Spain's Rio Tinto, I decided to include the phosphogypsum ponds, whose radioactivity had destroyed part of the marsh. As an environmental photojournalist I had to report this story with an image that attracted the viewer's attention. This image caught my eye for its resemblance to the impact of an asteroid on its green waters."

FRANCISCO MINGORANCE / NATIONAL GEOGRAPHIC 2015



© JAMES SMART / NATIONAL GEOGRAPHIC 2015

THE ANNUAL *National Geographic* Photo Contest has a history of attracting a wide gamut of photographic disciplines from around the world, from landscapes to wildlife, documentary to travel portraits. While the content might be varied, the quality is always assured, as attested to by the winning and commended images from the recently announced 2015 competition.

From 13,000 entries, James Smart of Melbourne, Australia, scooped the Nature category, along with top honours including a USD\$10,000 cash prize and a trip to the annual *National Geographic* Photography Seminar in Washington, DC. James' winning image of a huge tornado, entitled DIRT, was shot whilst storm-chasing across Colorado. Other notable entries included Jeol Nsadhya of New York, who won the People category for his striking black & white portrait of a man on a bike in a Ugandan slum; and Francisco Mingorance of Andalusia, Spain, who topped out the Places category for his abstract overhead image of a partially destroyed marsh in Spain affected by radioactive waste.

To view the rest of the winning images, to find out more about the *National Geographic* Photo Contest and how you can enter this year's award, visit: photography.nationalgeographic.com/contest-2015/

- 1) **Grand Prize and Nature Winner:** DIRT by James Smart. Jaw-dropping, rare anti-cyclonic tornado tracks in open farm land narrowly missing a home near Simla, Colorado.
- 2) **People Winner:** At The Play Ground by Joel Nsadhya. Bwengye lives in a slum in Kampala, Uganda's capital, and cherishes his bicycle more than anything. He rides it to the slum playground every evening to watch kids play football.
- 3) **Honorable Mention:** Overlooking Iraq from Iran by Yanan Li. There are relics left along the Iran-Iraq borders. A group of Iranian female students play around an abandoned tank. Among them, one girl stands on the tank with her arms open.
- 4) **Honorable Mention:** Colorful chaos by Bence Mate. "I was working on this theme for 18 days as there were only five-to-ten minutes a day when the light conditions were right. I used flash to light only the white-fronted bee-eaters sitting on the branch, and not to the others, flying above."



© JOEL NSADHYA / NATIONAL GEOGRAPHIC 2015



© YANAN LI / NATIONAL GEOGRAPHIC 2015



© BENCE MATE / NATIONAL GEOGRAPHIC 2015



© JULIAN RAD

WINNER: Julian Rad

AWARD RESULTS

ANIMALS DO THE FUNNIEST THINGS

NEW PHOTO AWARD SHOWCASES THE LIGHTER SIDE OF WILDLIFE PHOTOGRAPHY

WHO SAYS PHOTOGRAPHY awards have to be serious business? The first annual Comedy Wildlife Photography Awards, in association with Nikon UK, offers a refreshing look at the natural world with an amusing collection of images that can't help but raise a smile.

Topping the list of nimble-fingered photographers who entered is Julian Rad, the overall winner from Austria. He walked away with a seven-day photo safari in southern Tanzania and a Nikon D750 with a AF-S 24-85mm f/3.5-4.5G lens for his side-splitting shot of a wild hamster mid-jog, cheeks full of food! The silver prize of a Nikon 1 AW1 kit went to William Richardson for his image of a red deer stag blinded by bracken, and Oli Dreike scooped the bronze and a Nikon Coolpix P900 for his image of an all-too-human-like gorilla digging for gold.

Despite the light-hearted nature of the awards, the judging panel was made up of esteemed industry experts, including: award-founder and photographer Paul Joynson-Hicks MBE, TV presenter Kate Humble, landscape photographer Tom Sullam, wildlife photographer Will Burrard Lucas, wildlife expert Will Travers OBE, *Telegraph* online travel editor Oliver Smith and comedian Hugh Dennis. The Comedy Wildlife Photography Awards were created in conjunction with Nomad Tanzania, Natural High Safaris, Kenya Airways and One Vision Imaging.

Here are just a small selection of the winning and commended images. If you've got a knack for capturing animals doing funny things and fancy entering the next competition yourself, head to www.comedywildlifephoto.com and sign up to the newsletter to keep in the loop for future announcements. Happy snapping!



© MARC MOL

HIGHLY COMMENDED: Marc Mol



© OLI DREIKE

BRONZE RUNNER-UP: Oli Dreike



© WILLIAM RICHARDSON

SILVER RUNNER-UP William Richardson



OVERSIZED FLYING OBJECT

GIANT DRONE LIFTS BOTH CAMERA AND PHOTOGRAPHER TO LOFTY HEIGHTS

JUST WHEN YOU think the drone craze couldn't progress much further, Chinese company Ehang announces a new, and somewhat bonkers, development. Called the Ehang 184, this super-sized drone is designed to not only carry a camera outfit, but the photographer with it as well!

Unveiled at CES in Las Vegas, USA last month, the car-sized flying device features four arms with eight propellers and is claimed to be able to elevate a single person weighing up to 118kg, to a maximum altitude of 11,000ft – what a terrifying prospect for the first person to test it!

The Ehang 184 boasts a top speed of 62mph, a range of ten miles and a flight time of approximately 23 minutes. It is controlled via a smartphone or tablet app and features autonomous flight functions such as easy take off, landing and safety fail-safes, much like the smaller drones that we're used to.

Want to line up the ultimate aerial compositions? The Ehang 184 is said to be available at some point this year, but only if you've got a spare £150,000-£200,000 burning a hole in your pocket. Surely you can buy a proper helicopter for that? www.ehang.com/ehang184/



JAMES CLERK MAXWELL

Photo Fact: Did you know?

The first ever colour photograph was created by Scottish physicist James Clerk Maxwell in 1861. The image was of a tartan ribbon and was created by photographing it three times through red, yellow and blue filters before combining the three exposures.

SOURCE: WIKIPEDIA



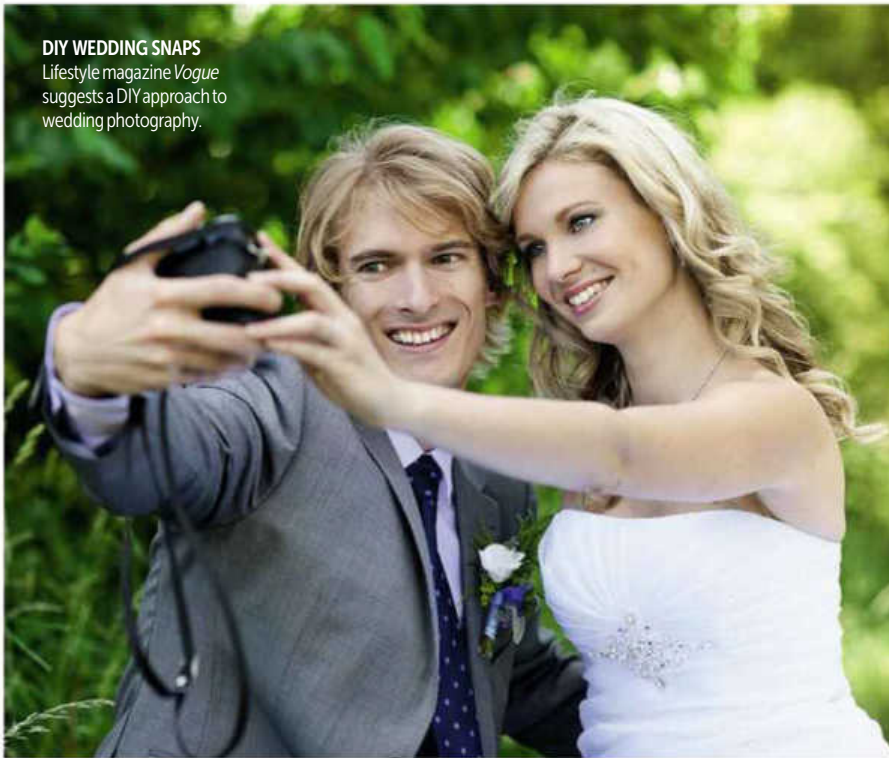
Photo Quote

“LIGHT MAKES PHOTOGRAPHY. EMBRACE LIGHT. ADMIRE IT. LOVE IT. BUT ABOVE ALL, KNOW LIGHT. KNOW IT FOR ALL YOU ARE WORTH, AND YOU WILL KNOW THE KEY TO PHOTOGRAPHY.”

George Eastman

DIY WEDDING SNAPS

Lifestyle magazine *Vogue* suggests a DIY approach to wedding photography.



SHUTTERSTOCK

WEDDING PHOTOGRAPHERS BEWARE!

IF MAKING YOUR way in the wedding photography sector wasn't hard enough, fashion and lifestyle magazine *Vogue* has sparked controversy after advising its readers to avoid investing in professional photographers. Published in an online article, *The Ten Wedding Rules to Break*, hiring a professional photographer was number four. After all, who needs a

professional when everyone has camera phones and access to social media these days? Or so the story suggests. It also suggests that if social media isn't your thing you could put disposable cameras on the tables for your guests to practice the art of drunken film photography. Read the article for yourself here: vogue.com/13384689/wedding-rules-to-break



DAVID SLATER

BANANA DRAMA

The ongoing, heavily publicised, legal dispute between British photographer David Slater and People for the Ethical Treatment of Animals (PETA) over the copyright of 'his' macaque selfie has been ruled in favour of the photographer.

The court case, which was expected to set a precedence, decided if the macaque from Indonesia who used David's camera to take the now-famous selfie in 2011 actually owned the image's copyright. The federal judge who heard the case has declared that the monkey cannot own the rights. PETA argues that the macaque was "purposely pushing the shutter release multiple times [and] understanding the cause-and-effect relationship between pressing the shutter release, the noise of the shutter, and the change to his reflection in the camera lens".

Some have criticised PETA for using the case as a marketing stunt, but they don't seem to be giving up yet – CBS News reports that the organisation plans to file an appeal against the decision.

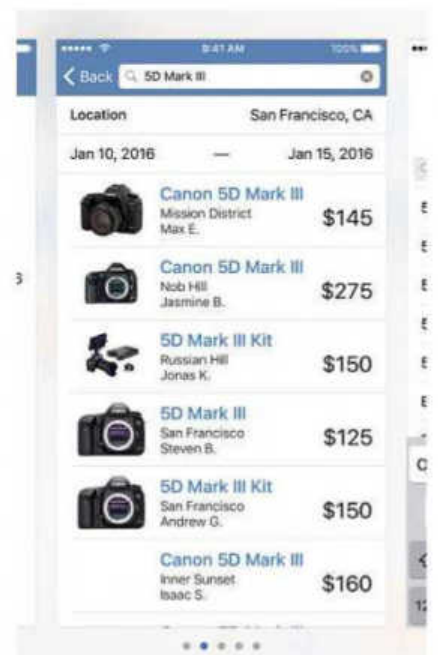
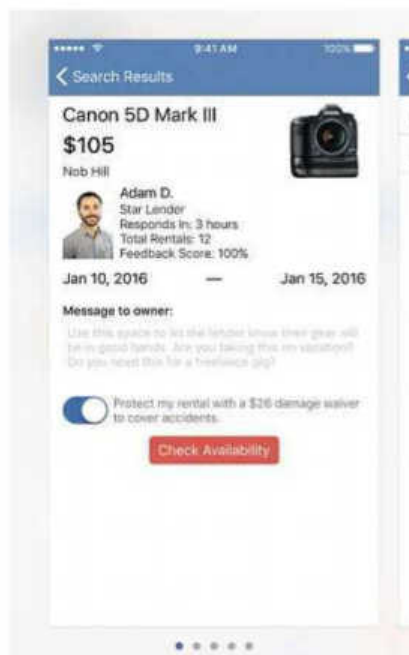
Photo app



CameraLends

Price: Free / Platform: iOS only

Using the best full-frame body and fastest, sharpest glass is a sure-fire route to incredible images, right? Well, we're not sure about that, but trying out new gear just got a little easier thanks to CameraLends' new smartphone app. The peer-to-peer service brings photographers and videographers together, allowing you to rent camera and lighting kit from other local photographers and filmmakers, usually at a lower cost than renting from shops. If you're recovering from Gear Acquisition Syndrome you can also list your own kit for rental, and set the prices, allowing you to earn from your kit even when you're not using it. While primarily US-based, there's a UK community building on the CameraLends' website, which has been around for a few years now. The new app is free, but iOS-only at present. Once you've signed up for an account, it allows you to easily and quickly find kit close to your location. A great idea just got easier – check it out at www.camerалends.com or search for CameraLends on the App Store.





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Dawn At The Storr

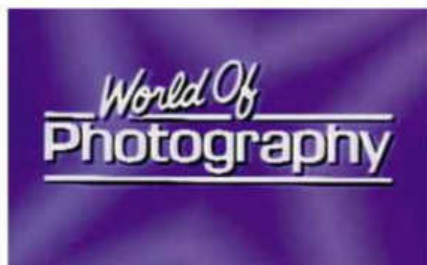
by Tracey Whitefoot

Tracey submitted this fantastic colourful pre-dawn scene to our Flickr group recently. Taken on the Isle of Skye, Tracey tackled the cold and dark climb to the Old Man of Storr to be in position for sunrise, stopping off to shoot these wonderful pre-dawn colours on the way. Lovely image Tracey – we're sure that the early start was well worth the effort in this instance!

Nikon D800 with AF-S 16-35mm f/4G lens
Exposure: 1/15sec at f/8 (ISO 800)

WHAT WE'VE BEEN WATCHING

LOOKING FOR VISUAL INSPIRATION? HERE'S WHAT THE *DIGITAL SLR PHOTOGRAPHY* TEAM HAVE BEEN WATCHING THIS MONTH...



The World of Photography TV Show

by World of Photography

Here's a bumper edition of nostalgia – aired between 1985 and 1991 in the US, *World of Photography* was a show aimed at informing hobbyist and enthusiast photographers about new techniques and rising talent. Now, almost 200 episodes have been uploaded to YouTube for your viewing pleasure, and feature the likes of young Annie Leibovitz, Gregory Heisler and Galen Rowell. Enjoy! http://bit.do/DSLR_WoP



Bowie by Duffy: Chris Duffy

by Foam

The world has been mourning the loss of cultural icon David Bowie. This documentary takes a look at how some of the most iconic images of the rock star were created by the Duffy Archive. Chris Duffy, son of late photographer Brian Duffy, talks us through the images, recounting the stories behind them and sharing some of the techniques used to create the iconic shots. Great stuff. http://bit.do/DSLR_bowie



Through The Lens | @swopes

by Adorama

It doesn't matter what you shoot or what kit you use, this short chat with Instagram photographer Swopes is inspirational stuff. Swopes was one of Instagram's early adopters and has amassed a huge following: 275,000 at last count. From rooftopping to street photographer and graphic creations, Swopes explains how her obsession with Instagram has led to a blooming career in the visual arts. http://bit.do/DSLR_swopes

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The Location Guide

Penwith Peninsula

The Penwith Peninsula is the most south westerly area in England and home to some of the most enticing golden beaches and rugged coastline found anywhere in the UK. Simply put, it is a place that any keen seascape photographer must visit

LOCATION: CORNWALL, ENGLAND | OS REF: OS LANDRANGER 203 OR OS EXPLORER 102



Penwith Peninsula

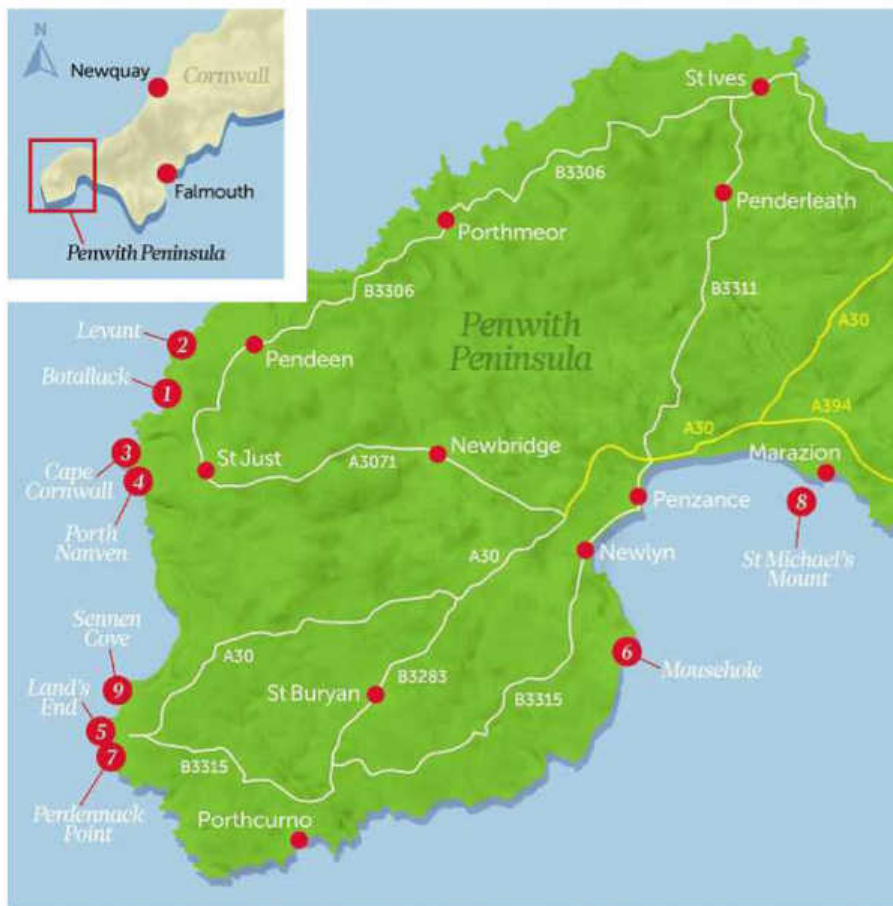
Also known as West Penwith or the Land's End peninsula, Penwith is a truly special place. Located on a peninsula, it is home to some of the most stunning coastline in Europe – making it a hugely popular destination for holidaymakers and landscape photographers alike. While its steep, dramatic cliffs and golden sands are the main attraction, you will also discover picturesque fishing villages, prehistoric sites and windswept moorland when you visit. The area is home to Cornish mining heritage and its breathtaking beauty has been recently showcased in the popular BBC period drama *Poldark*.

Rugged is the perfect word to describe the coastline here. This area is mostly formed from granite bedrock and it is well-known for its towering cliffs and interesting geology. Tin and copper have been mined here since pre-Roman days, and the landscape is punctuated with chimneys and engine houses. There is a wealth of iconic viewpoints to shoot when you visit Penwith and, regardless of the time of year, you will return home with memory cards brimming full of great images.

Let us begin our tour of the peninsula at St Ives and work along the Cornish coastline in a southerly direction to Penzance, looking at the photo highlights as we go.

St Ives needs little introduction, being famed for its light, which has seduced artists for centuries. This is a working harbour and a busy coastal town. It is home to the Tate museum – one of only four in the world – and dozens of other galleries and exhibitions. There are four beaches at St Ives – Portmeor, Porthgwidden, Harbour Beach and Porthminster. They tend to be busy, though, so if you want to capture empty views and virgin sand, be advised to shoot in the morning or late evening. There are a handful of good, elevated viewpoints overlooking the harbour and town, which work particularly well at twilight when the cool natural light is mixed with the warm, artificial light illuminating the town. However, while St Ives is a great holiday destination, other parts of Penwith offer more potential for creative photography.

If you follow the B3306 towards St Just, you drive through some wonderful scenery. On one side is the rugged Penwith coastline and inland is windswept moorland, which in summer is a colourful carpet of heather and gorse. You will pass through the village of Zennor, with its beautiful church and stone buildings. If you venture inland onto the moors, you will find a number of prehistoric sites, including Chysauster Ancient Village and Men-an-Tol. From a photographer's perspective, Lanyon Quoit is arguably the most appealing. This Neolithic burial chamber is located on the Madron to Morvah road. The large granite slabs are best shot when bathed in warm, low sunlight – or at night, light-painted with torchlight.




Continue along the B3306 and you will soon reach Pendeen, approximately three miles north-northeast of St Just. Situated at Pendeen Watch is a lighthouse, but this stretch of coastline is strewn with remnants of Cornwall's proud mining heritage. Geevor is worth exploring, but Levant Engine House is particularly photogenic. You can park for free here and explore the area. You don't have to wander far to achieve good views of Levant, set against its stunning coastal backdrop. You can also include Pendeen lighthouse as a point of interest in the distant view. Evening light suits this location best and, in late spring, thrift carpets the cliff tops, adding interesting colour to foregrounds.


A short distance further south is the village of Botallack. Drive along a rough track and park next to the Old Count House visitor centre. You will see engine houses and tall chimneys all around you, stretching along the coastline in both directions. By far the most photogenic are The Crowns Engine Houses, dramatically perched at the foot of



the cliffs, just above the water. They are one of Cornwall's most recognisable landmarks and hugely photogenic. It is best to time your visit to coincide with high tide, so the water crashes against the rocks just below them. If your mobility allows, clamber down the opposite slope facing them in order to achieve a parallel viewpoint. They receive the best light in the evening. A short telephoto length, in the region of 50-70mm, will often work well. Try using an ND filter to creatively blur choppy seas.

Useful Information


 **Where is it?** Penwith is located on a peninsula in the south west of Cornwall. The area stretches from St Ives to Mounts Bay.


 **Getting there:** From London it's around a five-and-a-half-hour drive to Penzance, via the M4, M5 and A30. From the north, follow the M6 southbound. To visit Land's End, follow the A30. For St Just, take the A3071.


 **Places to eat and sleep:** Goldolphin Arms, Marazion, TR17 0EN, 01736 888510 / www.goldolphinarms.co.uk. Land's End Hotel, Land's End, TR19 7AA 01736 871844 / www.landsendhotel.co.uk.


 **Local Camera Shops:** Perfect Pictures is located in Penzance, TR18 2SN. 01736 364407 / www.perfectpicturespenzance.co.uk.

Start Shooting...

 **Things to shoot:** Breathtaking coastal scenery, rocky and golden sandy bays, quaint fishing villages, prehistoric quoits and stone circles, mining heritage, crashing waves, lighthouses and, of course, the iconic Land's End coastline.

 **When to go:** Potentially, any time of the year yields great photo opportunities. Avoid summer and school holidays, when the area and locations can grow busy with tourists. The most dramatic conditions tend to be during autumn and winter.

 **Recommended kit:** Wide-angles will be the most useful, but a 70-200mm will prove useful for capturing storms and crashing waves. This is an exposed area, so a heavy tripod will be useful when shooting in blowy conditions. Wellies will allow you to work close to the water's edge.

 **Tide info:** Tide height is a key consideration when shooting at beach level, so check a local tide chart before you go, or download an app like Aytides or UK Tides.

A couple of miles south of Botallack is St Just village – a great place to stop and grab a Cornish pasty! Follow the road signposted to Cape Cornwall – a small National Trust headland. You can walk down to the rocky beach and photograph the boats hauled up on the slipway. In addition to the wider views, this is a good place to capture colour, detail and close-ups of geology. About a mile further down the coast is the picturesque beach of Porth Nanven – accessed via a minor road from St Just, signed The Cot Valley. This is one of Penwith's highlights. Despite being hidden away, over the past ten years it has become an iconic location among landscape photographers. The beach is covered in large, beautiful oval boulders, which locals refer to as dinosaur eggs! They create amazing foreground interest, particularly when captured using a low and wide composition. At low tide, a small stretch of sand is revealed and out to sea are a couple of small islands called The Brisons, which create a useful

- 1) **BOTALLACK:** The Crowns Engine Houses, perched just above the wild Cornish seas, is a great spot to shoot.
- 2) **LEVANT:** From here, you can capture good viewpoints of Cornwall's mining heritage.
- 3) **CAPE CORNWALL:** You can either shoot from the cliff tops or walk down and take photos from the beach.
- 4) **PORTH NANVEN:** One of Cornwall's most photogenic gems. A hidden-away beach, home to a wealth of great foreground rocks.

Ross Hoddinott: "Why I love Penwith"



"Cornwall is my home and, despite Penwith being a two-hour drive from where I live in the north of the county, I try to visit regularly. It is home to some of Cornwall's most iconic and recognisable landmarks, like St Michael's Mount and Land's End. While I understand why some photographers might be keen to avoid such popular and well photographed locations, they are iconic for good reason – quite simply, they are great places to photograph!

Places like this just keep luring me back and although I've photographed them all many times before, I know that there is always a better shot to be captured, or maybe a new angle to be discovered. I particularly enjoy visiting during winter time when locations are quieter and I can enjoy the true wilderness of the Cornish coast. I love the beaches, the crashing surf, rugged scenery and mining remnants. It is a place I always look forward to visiting with my camera – and I rarely return home disappointed."

Penwith Peninsula

focal point in the background of wide-angle shots. Tide height in the region of 2-3m is desirable and, yet again, this is best shot at last light. The rocks here are beautifully shaped and textured, so it's worth considering black & white to place emphasis on their form.

From St Just, follow signs to Sennen Cove and Land's End. Sennen is well worth visiting, being home to a large beach, and photogenic harbour wall. However, Land's End is the bigger attraction. The complex itself is rather commercial and ugly, and you have to pay to park. However, if you follow the coastal path and walk away from the complex and hotel, you will soon be rewarded with great views of this majestic coastline. Walk to Pordennack Point to capture the breathtaking coastline looking southeasterly. However, few visiting photographers will be able to resist shooting the classic view of Land's End, looking back towards the complex and including Longships Lighthouse, The Armed Knight and Enys Dodnan rock arch. A colourful sunset or stormy sky will add further drama.

Not far from Land's End, along the B3315, is Porthcurno. With its white sand and turquoise waters, this is one of the UK's most picturesque beaches. Cutout of the cliffs above, overlooking the beach, is the internationally renowned Minack Theatre. Both the beach and theatre are great places to visit, but from a landscape photographer's perspective, you may be better to drive to nearby Treen. Park in the village and follow the footpath signs to the coast-path. From here you get unrivalled views of Pedn Vounder beach, with its stunning tidal sands and shallow lagoons, and also Logan's Rock. Although you can scramble down to the beach itself, arguably it's best shot from an elevated viewpoint. This can be a good location to shoot a colourful dawn. A polariser will help saturate colour further.

Follow the B3315, signposted to Penzance, and you will pass Penberth Cove, Lamorna and other little inlets and bays – if you have time, they are worth exploring. As you near Penzance, you will see signs for Mousehole – one of Cornwall's most charming fishing villages. It's best shot at a high tide when the harbour is full of water and the fishing boats reflect in the surface. During December, you can photograph Mousehole's famous Christmas lights – as the harbour is decorated with illuminations.

Nearby Penzance is Penwith's biggest town. It's a good place to base yourself, with no shortage of guesthouses and hotels. You can get a train directly into Penzance. The town is also just a short drive from Marazion, home to one of Cornwall's most photogenic landmarks – St Michael's Mount.

Mounts Bay is one of the most beautiful bays in Europe, with mile upon mile of golden sands and views towards the Lizard. At low tide you can walk to St Michael's Mount – a small island with a harbour, shops, gardens and a majestic castle.



5) LAND'S END: This location is home to some of the most dramatic coastline in south-west England.

6) MOUSEHOLE: A beautiful, picture-postcard fishing village and also a great place to stop for a pasty.

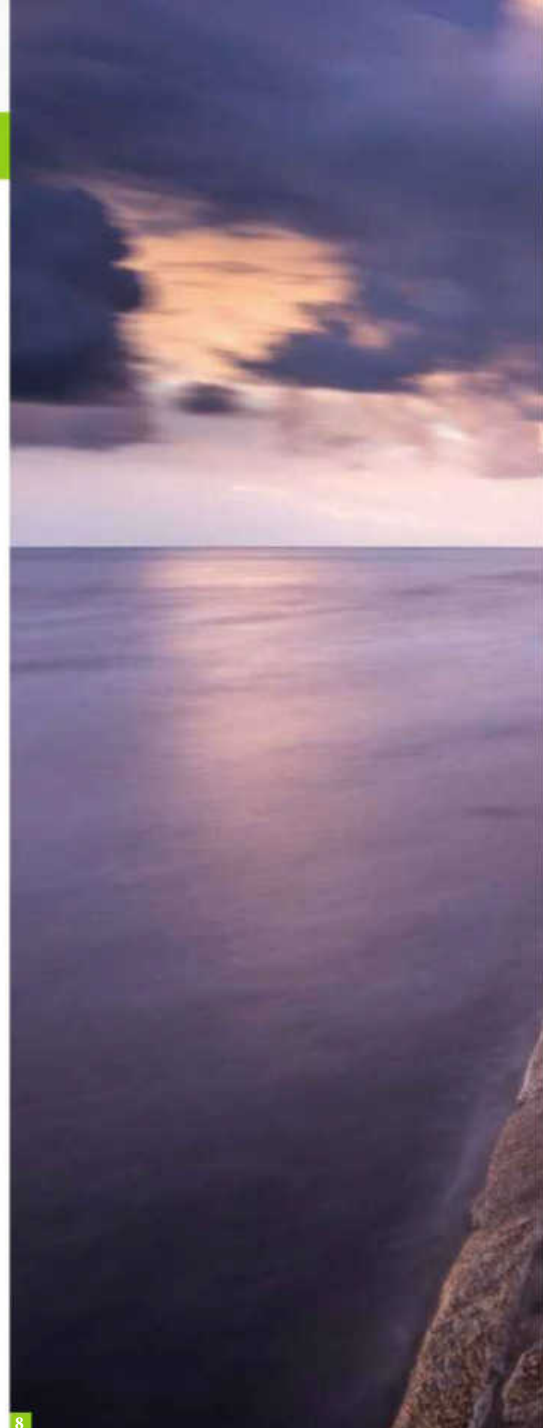
7) PERDENNACK POINT: A breathtakingly beautiful cliff-top viewpoint that no-one should miss out on.

8) ST MICHAELS' MOUNT: One of Cornwall's best-loved landmarks and an iconic spot for photography.

9) SENNEN COVE: Home to a wonderful sandy beach, photogenic harbour and a good spot to have an ice cream! There's so much to shoot, you'll be spoilt for choice.

The island is linked to the mainland via an old, attractive stone causeway. This provides a perfect lead-in line when composing shots of the Mount, effectively directing your eye through the image to the island. The rocky beach provides other interest too – including rock pools and ripples in the sand. At higher tides there is a concrete causeway that can be used to create a balanced composition. The mount can be shot at any time, but morning is typically best – when there are fewer people about and the island is attractively side-lit. The tide changes rapidly, so it is best to wear wellies. If you want to shoot the old causeway, a mid to low tide is best. Marazion marshes, on the Penzance side, is a large reed bed – great for birdlife and visiting wildlife photographers.

Penwith might only cover a relatively small area, but it is brimming with photo opportunities – all within a short drive of one another. You will quickly fall in love with the breathtaking Cornish scenery and want to return again and again...





Keep shooting! Other great locations around the Penwith Peninsula



ROSS HODDINOTT

1) GODREVY LIGHTHOUSE

Just a short drive away is Gwitherian Towans and Godrevy Lighthouse. Godrevy is an iconic Cornish viewpoint. The octagonal lighthouse is situated on a small island, a couple of kilometres out to sea. There is good parking close by and it is a good evening location. It is also a great spot to shoot large, crashing waves.



SHUTTERSTOCK

2) THE ISLES OF SCILLY

The Scillies are an archipelago, located approx. 28 miles off the southwestern tip of Cornwall. It can be reached via Skybus or aboard the Scillonian, from Penzance. St Mary's is the largest of five inhabited islands. It is well-known for its stunning scenery, mild climate and golden beaches. A great place to explore!



HELENDIXON

3) LIZARD PENINSULA

The Lizard peninsula is a relatively short drive east from Penzance and is home to yet more picturesque coves and beaches. Kynance Cove and Kennack Sands are well worth visiting, as is Gunwalloe and Mullion Cove, which is dramatically surrounded by tall, imposing stacks of black volcanic rock.



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PHOTO SKILLS

IDEAS & ADVICE FOR BETTER PHOTOS

BLEND & CONTRAST p46

COMBINE BLEND MODES WITH CONTRAST
ADJUSTMENT LAYERS FOR TONAL CONTROL



p30 **LANDSCAPES:** GO OFF-THE-BEATEN PATH WITH ROSS HODDINOTT



p34 **BUBBLY BOKEH:** CREATE BOKEHLICIOUS PHOTOGRAPHS AT HOME



p39 **FUN & FAST PORTRAITS:** CREATIVELY COMBINE MOTION AND FLASH



p42 **WINTER FLOWERS:** SHOOT BEAUTIFUL SNOWDROPS THIS SEASON

REMOTE LANDSCAPES

PRO LANDSCAPE PHOTOGRAPHER ROSS HODDINOTT EXPLAINS WHY DISTANT LOCATIONS ARE WORTH THE EFFORT

CAMERA: NIKON D810 / LENS: NIKKOR AF-S 24-70MM F/2.8G





YOU DON'T NEED to be a mountaineer or an explorer to be a great landscape photographer. In reality, some of the most stunning and photogenic landscapes in the UK are found within easy reach using a car. However, it's very rewarding and satisfying to work a little harder to find a great view.

Remote viewpoints involve a little more thought, fitness and mobility to shoot, but the results will often make the walk and effort worthwhile. It's no great surprise that many of the most impressive, far-reaching vistas are from elevated views, achieved after relatively long or steep climbs. Therefore, before you attempt shooting more remote viewpoints, you need to honestly assess your fitness. What would be a realistic trek for you to undertake in terms of length and climb? Once you have the answer to this, you can begin planning.

Dartmoor, The Brecon Beacons, Snowdonia, The Lake District and Scotland are home to some of the best wilderness in the UK. Look online for suitable photo locations, accompanied by clear instructions on how to reach them. They will normally refer to which OS Map you require or give coordinates to help you. Unless you are confident or experienced at orienteering, opt for locations that you can reach within a couple of hours walk via relatively good, defined paths. To capture the best light, you want to be on location for either sunrise or sunset, depending on the sun's position. Use a sun compass to calculate whether the location is best shot in the morning or evening. For dawn shoots, you will be walking to your location in semi-darkness; for evening shoots, you will need to safely navigate your way back to the car in the dark. It is easy to lose your bearings, so visit the location beforehand in daylight to familiarise yourself with the route you need to take, time how long the walk takes you, and help you identify the best compositions.

When shooting more remote locations, carry as little camera kit as you can get away to make the trek more comfortable. For example, can you make do with just one lens? The versatility of a 24-70mm is often a good option. Ideally, avoid heavy longer zooms unless they are essential. Don't forget to take filters, spare batteries and memory cards and also a good tripod. Elevated viewpoints are prone to being windy, so avoid the temptation of taking a lightweight support – it might not be up to the task. In addition to your photo kit, also ensure you have a good head torch – Petzl are a good brand. You will need quality walking boots and outdoor clothing too – yes, they are expensive, but it's essential you stay warm and dry. Walking poles can also be helpful. Have a fully-charged mobile phone with you, and maybe even consider using a GPS device to aid navigation. Carry plenty of water and take along some high-energy snacks. Always let someone know where you are going beforehand, just to be on the safe side. This is particularly important if you are shooting mountainous locations, where the weather conditions can alter and deteriorate suddenly. You can never be too careful.

PRO TIP

Rather than carry a physical map, you can download selected OS maps to use with Android or iOS smartphones. Alternatively, try using OS MapFinder – it enables you to view high-resolution map tiles on handheld devices and view them even when you're in a place without a mobile or Wi-Fi signal.



1 PREPARATION When shooting remote locations, planning and preparation are essential. Research online and buy/download the relevant OS Map. If you intend shooting at dawn or dusk, visit the location in daylight so you are already familiar with where to park and which route to take. I decided to visit the Old Man of Storr on the Isle of Skye. I discovered the best viewpoints are located around an hour's walk from the car and involve a steepish climb.



2 WHAT TO TAKE Long walks and ascents can be tiring, so avoid taking your full system. If you can get away with just one or two lenses, do so. Carry a good head torch, batteries, memory cards, tripod and filters. Also take a hat, gloves, and wear wind- and waterproof layers. Supportive walking boots are essential. You should also carry water and high-energy bars too. A camera backpack will be the best option, spreading the weight evenly over your shoulders and back.



3 THE WEATHER Weather is an important consideration. Predicted wind speed and visibility are key things to consider for your safety. The weather can change rapidly and you need to be prepared for this when venturing far from a vehicle. The Met Office provides a dedicated mountain weather forecast. Study the forecast beforehand, avoiding days when fog, strong winds or wintry weather are predicted.



VENTURE TO MIDDLE EARTH
Go further afield than the best-known views and you'll be surprised at the splendours you may behold.

Exposure: 0.4 secs at f/13 (ISO 64).



4 CAPTURING WILDERNESS Having visited the location before in daylight, I knew the route to take. I arrived at the car park 90 minutes before first light. A head torch helped me to find my way in the dark. The Old Man of Storr (a collection of rocky pinnacles) was an obvious focal point and, to capture them in context with their mountainous surroundings, I opted for the wide end of my 24-70mm zoom. I now just needed light!

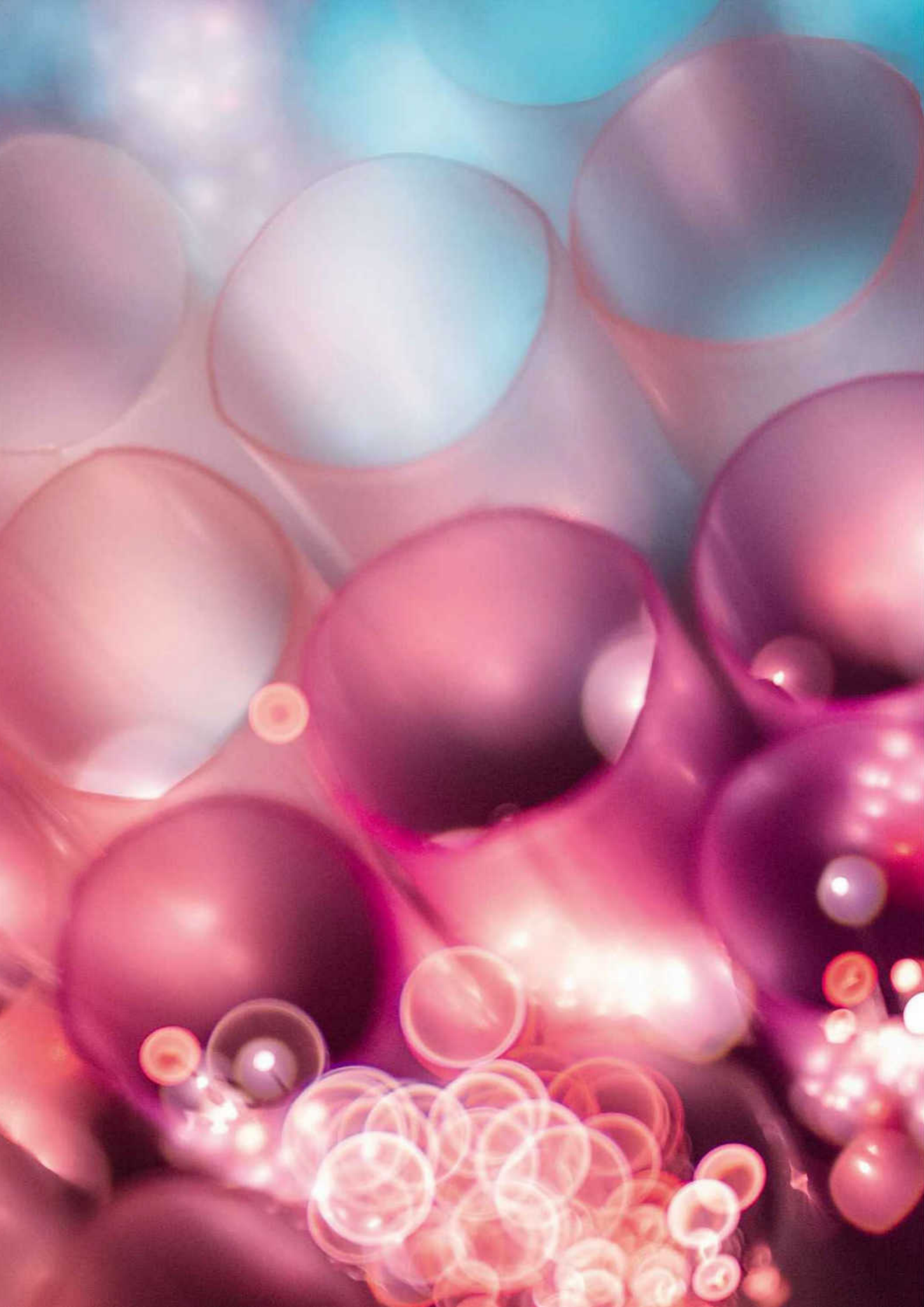


5 COMPOSING THE SCENE I didn't have to wait long before low, warm sidelight brought this remote landscape alive – revealing texture and shaping the landscape. I was able to try both tighter and wider compositions before the light changed. Planning and preparation helped ensure the time and effort were worthwhile. I kept shooting for a couple of hours, before beginning the descent back to the car.

BUBBLY BOKEH

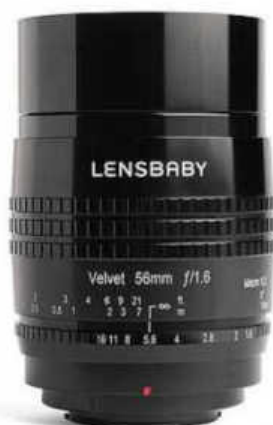
LOOKING FOR A QUICK AND EASY STILL-LIFE TECHNIQUE TO WHILE AWAY A RAINY DAY? CREATIVE BRIGHT SPARK CATHERINE MACBRIDE HAS FOUND A WAY TO CREATE BOKEHLICIOUS IMAGES WITH A RETRO LAMP AND A FEW STRAWS

CAMERA: CANON EOS 6D / LENS: LENSBABY VELVET 56



TRYING TO THROW out junk in my house has become a real problem lately. Every time I start I usually find something that could possibly make an interesting photo – I end up getting distracted and pottering off to find my camera instead of doing what I should be! That's exactly what happened on my last clear out when I came across a fibre optic lamp we bought some time back in the '90's. I figured it would be fun to try and create an image from it – a lot more fun than what I was supposed to be doing anyway!

I tried a few straight shots with it but, although very pretty, it lacked something. I didn't know what until I found a packet of drinking straws and started to slip bundles of the fibres inside them. That was what the shot had been missing! The end result was a colourful abstract that was full of blur and bokeh and a world



away from how the objects looked originally. I think that's what I like most about this type of shot – it seems to belong in a different world, or something at the edge of the universe, rather than a handful of simple drinking straws and a dusty old lamp.

In terms of kit, you'll need to root out a fibre optic lamp, or they can be purchased online for very little (it can be used as a great source of bokeh for future shoots too), and a pack of large transparent colourful drinking straws; don't go for the thin ones as they are too fiddly to try and thread the fibres through. Camera kit wise, I used my EOS 6D with a Lensbaby Velvet 56 attached for that sublime bokeh effect. I also tried my standard macro lens and that worked equally well, but produced slightly different-looking bokeh. Any lens with a fairly close focusing distance should work fine though.



1 GATHER YOUR KIT Grab a handful of the straws and carefully feed some of the fibre optic strands through the middle of them. You'll need your patience about you and a steady hand – this can be a fiddly and frustrating job, hence why wider straws are better suited. Around 10-15 straws should be enough – the effect is also more interesting when some of the fibre optic strands are left outside of the straws.

2 CAMERA SETTINGS Set your camera to manual or aperture-priority mode. Select a wide aperture – as I'm using a Lensbaby my aperture reads f/0, but it was manually set to f/1.6 on the lens. Set your ISO to give you a fast enough shutter speed by taking a quick shot of the lights. An ISO of 1250 gave me a shutter speed of 1/2000sec, fast enough for hand-holding, which I find easier than using a tripod.



3 FOCUS Set your lens to manual focus and turn the focus ring to select its minimum focusing distance. Holding the camera with your right hand, bunch up the fibre optics (and straws) with your left to give you a good-sized clump to shoot down on. You're ready to shoot! Gently rock back and forth to find the sweet spot of focus and best bokeh – I find it easier to use LiveView when doing this.



4 TIMING IS IMPORTANT Many fibre optic lamps cycle through colours and brightness, and some flash on and off, so timing is imperative. Shooting at the wrong time can either lead to a dull underexposed image, or only recording one colour. Follow the pattern of the lights and aim to shoot when they are bright and during the transition of two or more colours to result in a far more interesting final effect.

FIBRE OPTIC ILLUSION

The final result is a curious and creative capture that looks almost astrological. What fun can you find with junk?

Exposure: 1/2000sec at f/1.6 (ISO 1250)



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LUMIX **G**



PHOTO BY DANIEL BERAHULAK - LUMIX GX8, 15MM, 1/250 SEC, ISO 800.



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AND FIRING FLASH TO FREEZE YOUR SUBJECT – CAROLINE SCHMIDT EXPLAINS HOW

CAMERA: NIKON D800 LENS: SIGMA 35MM F/1.4 DG HSM LIGHTING: NIKON SB-900 WITH OCTOBOX



DANCERS, ATHLETES AND, let's not forget, mini superheroes are all ideal subjects to try this technique with; being able to capture movement as well as a sharp subject can be a practical solution, but also an artistic skill. It's a portrait technique normally reserved for when you are in a low-light scenario and you want to record the atmosphere as well as a sharp subject, for instance in a bar or a night scene. However, it does have creative uses too, particularly for capturing the movement of subjects.

The premise is the area of the photo that's exposed by flash is rendered sharp, while the rest of the scene shows signs of motion blur as you intentionally use a slow shutter speed to allow ambient light to be recorded. There are two types of flash modes that let you do this: Rear Curtain Sync/Second Curtain Sync and Front Curtain Sync/Slow Sync, it's the former that delivers movement behind the subject and the latter than renders it in front. You do need some ambient light to record a strong 'trail', so using a dark studio with only flash to illuminate won't work; use a space where there is some available light or you could try this technique outdoors when the light level is dim to use with a long exposure. A clean, dark background works well too so look for at least a mid-tone backdrop without patterns to enhance, rather than distract, from the effect the movement makes. To get the best results, we suggest using an off-camera flash, or at least a flashgun on the camera's hotshoe, rather than your built-in flash.

2 EXPOSURE In manual mode, set your aperture to get your flash exposure and your flash power to expose for the subject. Now set your shutter speed for the ambient light; a good starting point is one-second long but you may need to adjust this depending on the speed of your moving subject, the distance you give them to pass through the frame and the ambient light levels. For instance, with less than 2m to pass through the frame, 1.3 seconds at f/6.3 (ISO 100) worked best with my subject walking.

3 CONTROL YOUR FLASH For your flash to fire at the end of the exposure, you need to set your camera to shoot in Rear Curtain Sync (refer to your camera's manual to find out how). As you're working with a moving subject, set your autofocus to continuous to help track the subject as it moves across the frame. When working with young children, there's no telling where they might end up or what they might do so be prepared with patience and an empty memory card.

4 FIRING THE FLASH Once you've managed to convince your superhero to dress up, the next challenge is to have them move through the frame and for you to fire the flash. It helps a lot to have another person that they can run to for a treat to improve your chances of a re-run. I also found the closer the subject was to the flash when it fired, the denser they appeared when frozen. Proximity of your subject to the flash as well as timing is important to get a good shot.



1 SET-UP It's a cold and rainy day so I opt to use a Colorama 1.72m Smoke Grey paper backdrop with an off-camera flash to shoot in but that means timing my flash has to be spot-on. If working with children, it's worth spending a few moments on test shots to ensure that you have the right exposure before getting them dressed up and performing. Turn off all interior lights to limit the mixed lighting to flash and daylight to avoid a complicated White Balance.

ALTERNATIVE TECHNIQUE



USE SLOW SYNC/FRONT CURTAIN SYNC

If it's not important for movement to appear behind your model and you want their face visible in the image, which can be difficult if they're in a spin, try using Slow Sync or Front Curtain Sync instead of Rear Curtain. It will freeze your subject with flash first then leave the shutter open to capture the movement. Normally this mode yields unnatural results as you expect movement to be behind a subject, but when spinning it's unlikely you can tell the direction of the movement.



PRO TIP

A tripod is imperative: without one you risk including camera shake from the long exposure as well as motion blur, meaning you're unlikely to get any part sharp. A remote release can help too.



IT'S A BIRD... IT'S A PLANE...

Asking the subject to face me just as I expected the flash to fire produced this split-second smiling portrait.

Exposure: 1.3 seconds at f/6.3 (ISO 100)



LONG LENS WINTER FLOWERS

WHILE SNOWFLAKES MIGHT NOT HAVE FALLEN FROM THE SKY OVER THE CHRISTMAS PERIOD, SNOWDROPS HAVE STARTED SPRINGING UP ALL OVER THE UK. JORDAN BUTTERS GOES IN SEARCH OF A FLURRY OF WHITE FLOWERS

CAMERA: NIKON D800 / LENS: NIKKOR AF-S 70-200MM F/2.8G ED VR II / TRIPOD: GIOTTOS MTL9351B

SNOWDROPS ARE ONE OF the first signs that spring is on the way. They represent the arrival of longer days, marginally warmer weather and an end to the seemingly never-ending earthy hues of winter. They are the perfect excuse to blow the dust off your camera and get back outdoors. Most species of snowdrops flower during the winter months, and the period for which they bloom is very short, however they're still photogenic when captured as closed buds too. Snowdrops are perennials, so tend to appear as large swathes in the same places year-on-year, so even if you

miss them at their prime it's worth making a note to visit earlier the following year.

There is no one way you can photograph snowdrops – they can be included as a carpet of flowers in the foreground of a scene using a wide-angle lens, or you can use a telephoto zoom to single out one or two blooms. It's the latter technique that we'll be focusing on here. They also make for great still-life specimens or shot in macro detail.

Just after sunrise is my favourite time to photograph snowdrops – the light is warm and the drops of dew on foliage glistens and creates brilliant bokeh. The quality of light at

this time of the day is not the only justification for an early start – when the sun is still low in the sky the light defines detail, especially when your subject is back- or side-lit. When the sun is low there are also often areas of shade cast by nearby features, such as walls and trees that make for the perfect dark backdrop for your backlit flower.

There's no specialist kit needed – a camera, a long lens and a sturdy tripod that allows you to shoot from a low angle is all you need. A remote release will help avoid camera shake too, and you may find it useful to pack a mat or tarpaulin to kneel on.



1 FIND A SUBJECT Look around your location to identify the ideal specimen to photograph. Look for clumps of flowers sitting in daylight where one or two taller snowdrops have risen above the rest. As with many flowers, snowdrops look great when back- or side-lit, so take this into consideration. If you can find a shaded background to shoot against, then even better.



2 SET-UP Lock your camera on a tripod to ensure maximum sharpness. Subject separation is far more effective when shooting from a low angle – depending on your model of tripod you may be able to get low enough by simply splaying the legs out wide. My Giotto's model wouldn't allow for a low enough angle, so I flipped the centre column upside down to remedy this.



3 SET UP THE SCENE Compose the shot to include some elements of foreground bokeh leading up to your subject. Shooting against a dark backdrop ensures the flowers stand out. I've used the rule-of-thirds to position my chosen flower on the upper-right third. To save getting down on your hands and knees, you might find it easier to compose the shot using LiveView.



4 FOCUS CAREFULLY In situations such as this it's easy for your camera's autofocus system to get confused about which flower it's supposed to be focusing on, especially when several are clumped together. My method is to switch to manual focus and use LiveView to fine-tune, ensuring focus is spot-on. Once done, use the magnifier button to double-check everything is sharp.

THE IMPORTANCE OF APERTURE

Your choice of aperture not only determines the exposure, but also your depth-of-field. This is crucial when photographing flowers with a long lens. Generally speaking, the wider the aperture, the better, providing your focusing is accurate.



5 SELECT THE APERTURE Select aperture-priority mode and pick a wide aperture (see panel). Between f/2.8 and f/4 is good, depending on your lens' capabilities. As you're shooting from a tripod, shutter speed isn't vital, however if it drops too slow then any wind blowing the flowers will be recorded as blur. If necessary, increase the ISO to give you a workable shutter speed.



6 METERING MODES Multi-zone metering should do an efficient job of reading the scene, but can be fooled by dark backgrounds or bright highlights. You may find that spot-metering mode gives a more accurate reading. Either way, take a test shot and use the histogram to determine whether exposure compensation is needed; pay close attention to any blown-out highlights.



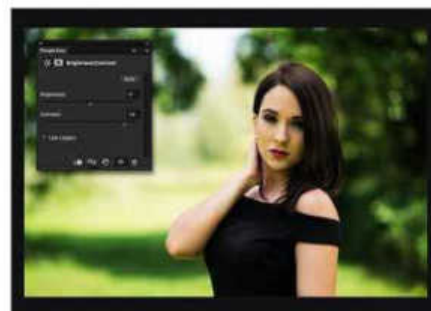
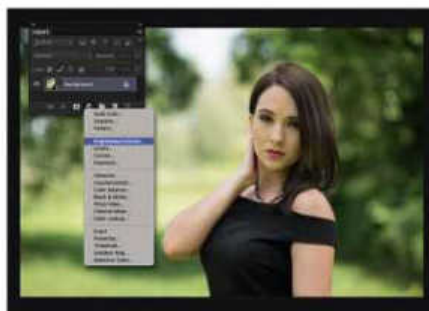
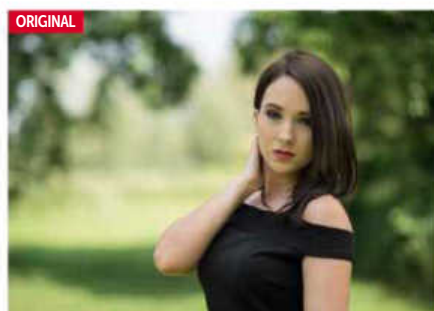
WINTERWONDERS

The foreground flowers and drops of backlit morning dew create a magical blend of bokeh to enhance your image.

Exposure: 1/800sec at f/2.8 (ISO 100)



1) ADD CONTRAST WITHOUT OVERSATURATING



PERFECT BLEND

JORDAN BUTTERS SHOWS YOU HOW TO USE BLEND MODES ALONGSIDE ADJUSTMENT LAYERS FOR ULTIMATE TONAL AND COLOUR CONTROL

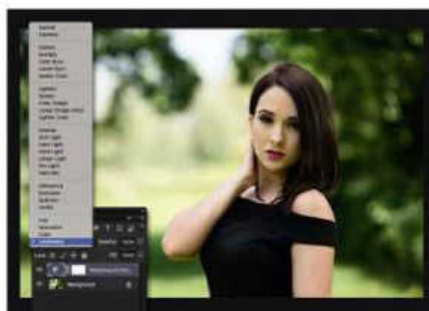
THE ISSUE WITH increased contrast in any colour image is that it also affects colour saturation. For images where the colour is already to your liking, scenes that are already saturated or images that contain skin tones, this can be undesirable.

On the flip side, when you make creative changes to colour contrast, for example through split-toning or cross-processing, it can also affect the image's brightness, leading to blown highlights or dark shadows.

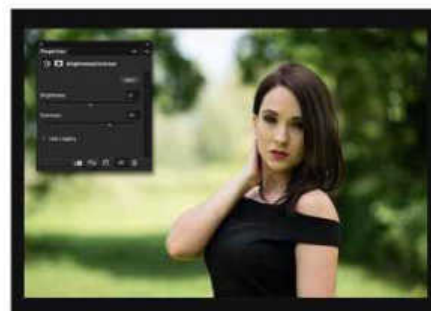
Both of these problems can be overcome using Blend Modes. Here are two examples:

1 ADD AN ADJUSTMENT LAYER With your image loaded in Photoshop, click on the *Create new fill or adjustment layer* button in the Layers palette and select your method of adding contrast. This can be Brightness/Contrast, Levels or Curves, whichever you prefer. I've chosen Brightness/Contrast.

2 INCREASE CONTRAST In the adjustments palette that opens up, add your adjustment as you see fit – I've increased the *Contrast* slider further than I normally would to illustrate the effect. You'll notice that the more contrast, the further saturated colours become, especially noticeable in the skin's shadows.



3 CHANGE THE BLEND MODE Back in the Layers palette, change the *Blend Mode* of the contrast adjustment layer, Levels in my case, from Normal to *Luminosity*. This means that this adjustment layer only affects the brightness levels of the image below, and doesn't affect the colour values.



4 MAKE FINAL TWEAKS You may wish to now head back into your adjustment layer and fine-tune the values to suit your image. Only luminosity is now affected, so you can be more accurate in adding contrast without fear of misrepresenting skin tones or oversaturating the colours in your image.

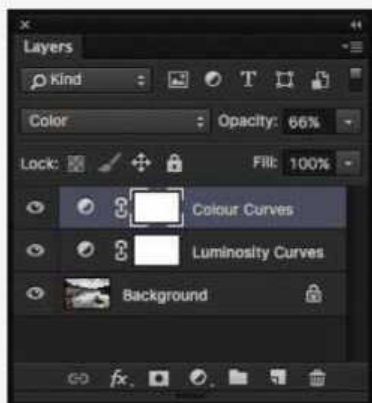


2) ADJUST COLOUR WITHOUT LOSING DETAIL



USING MULTIPLE LAYERS

Blend Modes also allow you to control contrast and adjust colour using multiple adjustment layers on the same image. For example you can have two independent Curves layers applied to the same image – one controlling colour and the other controlling luminosity – by setting their Blend Modes accordingly. Give it a try!



1 ADD AN ADJUSTMENT LAYER Conversely, this technique can also be put to use to adjust colour contrast without affecting the brightness of your image. As before, click on the **Create new fill or adjustment layer** button and choose Levels or Curves. I've opted for Curves this time for greater control.



3 CHANGE THE BLEND MODE As the sky in the image was already quite bright, this increase in the red and blue highlights has blown out some of the detail. Change the **Blend Mode** of the Curves adjustment layer to **Color** to combat this. Now the adjustment only affects colour values and not luminosity.

2 ADJUST THE COLOURS I want to add a reddish purple tint to the sky in my image, which is mostly highlights, so I select the **Red channel** in the Curves adjustment palette and increase the **Red** curve in the highlights area. I then repeat this for the **Blue channel**, increasing the **Blue** curve in the highlights.



4 MAKE FINAL TWEAKS With your Blend Mode set to affect the colour only, heading back into the Curves adjustment palette to make your final changes is a good idea. Remember, you can also reduce the Opacity of the Curves layer in the Layers palette to lessen the effect too, should you wish.



ONE LOCATION

NORMALLY ON A WORKSHOP, PHOTOGRAPHERS GET THE OPPORTUNITY TO VISIT A NUMBER OF DIFFERENT LOCATIONS TO FILL THEIR MEMORY CARDS FULL OF GREAT SHOTS. HOWEVER, FOR THIS MONTH'S CHALLENGE, WE GAVE READER COLIN BOUCHER THE TRICKY TASK OF CAPTURING THREE VERY DIFFERENT COMPOSITIONS FROM JUST ONE LOCATION. WE SENT ALONG LEADING PROFESSIONAL OUTDOOR PHOTOGRAPHER ROSS HODDINOTT TO GIVE HIM A HELPING HAND

THE EXPERT: *Ross Hoddinott*



Ross Hoddinott is one of the UK's best-known outdoor photographers and co-author of the books *The Landscape Photography Workshop* and *The Art of Landscape Photography*.
www.rosshoddinott.co.uk

Ross's kit: Nikon D810, NIKKOR AF-S17-35mm f/2.8D and 24-70mm f/2.8G, Lee Filters system, Gitzo Systematic, Manfrotto 405 head and F-stop Sukha backpack.

THE PUPIL: *Colin Boucher*



Colin is a retired London bus driver, now living in picturesque Cornwall. Photography is his main hobby and he particularly enjoys shooting the landscapes and coastal regions of South-West England.

Colin's kit: Nikon D750, Nikon AF-S16-35 f/4G, AF-S 24-70mm f/2.8G & AF-S Micro 105mm f/2.8G, Lee Filters system, Giottos YTL 8383 tripod and Lowepro backpack.

VISITING A SINGLE location to capture numerous good, but different or contrasting images, is not an easy thing to do. However, the discipline of doing so can help open your eyes to the opportunities all around you. Too often photographers visit a location already with a shot in mind and, once they've bagged it, they'll jump back in the car and drive off to the next location. However, if you do so, it's easy to overlook other compositions. Restricting yourself to just one location is a challenge, but it will help you train your creative eye. Once you have captured the obvious images, look around and let your creative juices flow.

A change in focal length can often prove helpful too – try using a telephoto lens to isolate objects within the landscape, or to compress perspective. If you have a macro lens or close-up attachment, look for detail to capture. Viewing the world in macro is a great way of gaining a new perspective.

There are countless ways of being creative when confined to just one location too. For example, you can record motion in different ways to capture contrasting results. Slower shutter speeds blur subject movement, giving the impression of motion – particularly effective when shooting moving water. By simply using different shutter speeds, you can

create varied results. One of the easiest ways to manipulate exposure length is using ND filters to generate slower speeds, or a higher ISO to create faster exposures. You could also try using Intentional Camera Motion (ICM). This is a technique where you pan the camera during exposures to create abstract results.

The light's quality and direction also changes how the landscape looks. The light might be soft and the sky colourful at dawn and dusk, while during the day the light may be harsh thus creating strong shadows suited to black & white. Varied results can be had by simply taking pictures at different times of the day. Never be too quick to leave a location!



1

CHALLENGE 1: DAWN

"Colin and I met at the unsociable hour of 5am to drive to south Devon in good time to capture, what we hoped, would be a beautiful sunrise. While still yawning and rubbing my eyes, I explain the challenges to Colin while we drive. During the day, I wanted him to produce at least three really compelling shots. They didn't all have to be landscapes, although the emphasis of the day would be shooting the coast. To make things tougher still, I explained that the magazine wanted us to visit a location that both Colin and I were unfamiliar with. This way we wouldn't have any preconceived ideas as to where were the best viewpoints, or be able to revisit previous compositions. It was a good twist, but one that would certainly make our lives harder.

"Taking all of this into consideration, I decided we would visit the seaside resort of Dawlish. I'd visited once before, several years ago, and thought it might suit this particular challenge well. One of the reasons why I opted for Dawlish is because it is a fairly unspectacular location. It is a nice enough place if you are a holidaymaker wanting surf and sand, but you would hardly describe it as picturesque. However, the beach is segmented by photogenic wooden groynes, while the dunes and nearby brightly-painted beach huts also had good picture potential. I felt it was a location that offered sufficient interest for Colin to be able to fulfil the challenge, without being so pretty that his job would be easy. I'm nasty like that...

"Having parked and grabbed our tripods and bags, we headed straight for the beach.



- 1) Colin uses a 0.9ND soft grad to balance the exposure.
- 2) It's vital to work quickly as the dawn light changes.
- 3) A remote release helps prevent camera shake.
- 4) As the sun bursts through the clouds, the dynamic range of the scene causes blown highlights in the sky.

It is always important to arrive early when shooting a location for the first time, so we arrived 45 minutes prior to sunrise to give Colin enough time to familiarise himself with the location and find a good viewpoint prior to any magical dawn light.

"I had done my research beforehand and knew this was a location best shot at dawn, with the sun rising out to sea. The tide was still going out, leaving behind a clean, sandy beach. The tall wooden groynes provided a really bold, striking subject, which naturally



TIME TO REFLECT

Colin's carefully considered and balanced composition shows off the dawn light to its full potential.

Exposure: Five seconds at f/16 (ISO 100)

lead the eye into the frame. Colin needed little encouragement to begin taking photos with his Nikon D750. We both liked the reflections in the wet sand and I suggested he compose his image with one of the groynes entering the frame from the right, directing the eye left towards where the sun would be rising. He began composing shots via LiveView, using his 16-35mm wide-angle. The camera's Virtual Horizon function helped him to keep the horizon perfectly level. The sky

Virtual horizon

Achieving a level horizon can prove a real challenge, and it's often not until after you get the images home that you spot any crookedness! If you find your horizons are often wonky, either invest in a dedicated hotshoe-mounted spirit level or – more conveniently – activate your digital SLR's Virtual Horizon feature (if it has one). On the Nikon D750 in LiveView mode, when the Virtual Horizon line turns green, the camera is level and the horizon should be perfectly straight.



WONKY HORIZON





grew warmer and more beautiful as the sun popped up above the horizon. However, it wasn't long before the sun's intensity was creating exposure problems – with the highlights in the sky burning out. However, attaching a 0.9ND soft grad soon resolved the issue. Colin took a number of slightly different compositions before feeling happy that he had captured a suitably good dawn shot for the challenge. We packed up and headed into town for a belated and well-deserved cooked breakfast!"

CHALLENGE 1 *Pro verdict*

"The pressure is on when taking photos at dawn as any colour in the sky fades quickly and the best light soon passes. You have to be able to work quickly and Colin did exactly that to find a good composition in an unfamiliar location. The sunrise wasn't the most spectacular, but it wasn't too shabby either, and Colin captured a handful of beautifully simple, but strong compositions. Job well done."





CHALLENGE 2: BEACH HUTS

"The groynes on the beach were proving very photogenic, but I wanted Colin to produce three different shots during the day and so I encouraged him to look for picture potential elsewhere. We reced the dunes overlooking the beach, and also gave the pebbles and shells on the beach a closer inspection. However, we were struggling to 'see' a decent shot. Colin looked a little concerned, but I reassured him that with the promise of good weather and light all day, we didn't need to rush or panic quite yet!

"We decided to take a closer look at the colourful beach huts next. The sun was illuminating them brightly and they looked enticing with the deep blue sky behind. The most obvious shot was to use a low and wide-angle view of the huts from nearby to create interesting distortion, and to contrast their colour against the sky. However, to avoid being predictable, I suggested he shot from further away and to include the sea wall in the foreground instead. The sea wall is made up of large concrete slabs – they're not particularly attractive and your instincts might tell you to exclude them from frame. However, I felt they created an interesting contrast to the huts, with the strong shapes and lines in the foreground creating an effective lead-in line.

"Colin began moving around, trying different viewpoints, focal lengths and



- 1) Ross advises Colin on possible compositions of the huts.
- 2) A polarising filter removes reflections from the huts' paint.
- 3) Including the gritty sea defence wall in the foreground adds texture and contrast and leads the eye into the scene.
- 4) Colin tries his hand at a spot of Dutch Tilt, shooting at a jaunty angle to add dynamism to his compositions.

experimenting with higher and lower shooting angles. He opted for his NIKKOR 16-35mm wide-angle again, so he had to be careful to exclude his own shadow from creeping into the frame. The results were looking fine but not very dynamic, so Colin decided to try a bit of 'Dutch Tilt'. "What is this?" I hear you cry. It sounds ominous, but basically it is when the photographer intentionally places the camera at an angle to add energy to the composition and it certainly helped add interest to Colin's shot. Attaching his Lee Filters circular polarising filter further intensified the colour of the sky and eliminated any reflections radiating from the shiny paintwork. Colin and I reviewed the image. It was vibrant, eye-catching and



well- composed. Much to Colin's surprise, I suggested that it might also work in black & white – he looked at me as if I was crazy! After all, it was the huts' colour that gave the shot its impact. However, I felt eliminating colour would help place more emphasis on the strong shapes and texture Colin had carefully included within the frame. Colin agreed that it would do no harm to have a little play in Lightroom during processing to see if a monochrome version worked."

Dutch Angle

Dutch Tilt or Angle is when the photographer deliberately slants the camera to one side in order to compose the shot with vertical lines at an angle. It is a simple technique that filmmakers regularly use to add unease or energy to scenes. However, it can work well in stills photography as well, particularly combined with buildings or subjects boasting strong vertical lines.



CHALLENGE 2 Pro verdict

"I think Colin found the challenge of finding a completely different type of shot challenging, but stimulating. Avoiding the obvious shots can be tricky, but Colin worked hard to find a less obvious angle of the huts and a compelling composition. I really liked his final image. Both the colour and black & white version have merit. I'm not normally a massive mono fan, but in this instance I think the black & white is the more striking final result – what do you think?"

FIFTY SHADES OF GREY

A scene you'd typically expect to see in colour. Colin's dynamic mono version highlights the textures in the scene.

Exposure: 1/25sec at f/13 (ISO 100)



CHALLENGE 3: LONG EXPOSURE

"While Dawlish might not be the most picturesque stretch of coastline in Devon, landscape photographers love shooting groynes, jetties and sea defences, particularly using creative long exposures. Therefore, this was the perfect place for Colin to have some fun with filters."

"Colin was already an experienced filter user, so needed little guidance from me. He uses the Lee Filters system and had both Big and Little Stoppers – extreme NDs that can generate long exposures of several seconds or longer even in strong, midday light. While the groynes we had photographed in the morning would provide perfect subject matter for creative long exposures, I told Colin they were off limits – I wanted three different shots, remember! However, I had done a little research and knew that there were the remains of an old breakwater further up the beach. We walked along the beach until we found the old wooden stumps sticking up from the sand."

"The weathered stumps formed an interesting zig-zag shape and we both agreed they would make a great shot. We checked an app called Tides Near Me to confirm the state of the tide, which was coming in and presently at a good height to shoot the old groyne. Colin began composing shots. I advised him to push the feet of his tripod firmly into the sand as onrushing waves might cause the tripod to sink during long exposures, causing ghosting. I also encouraged him to check image sharpness after each shot. The bright sunlight was causing a few problems, creating excessive contrast and also some nasty flare on some images. We tried to shield the front of Colin's lens the best we could to solve the problem; however, every now and then the sun would disappear behind some cloud, lowering the level of contrast and making it easier for Colin to



capture his long-exposure shots. Using the Lee Filters Big Stopper, Colin was able to extend exposure length by ten stops and generate an exposure time of 30-seconds. This was long enough to flatten the water and create some motion in the cloud as well. Light leaking through the eyepiece can prove a problem when using extreme NDs, so Colin attached an eyepiece cover to the viewfinder of his D750. With the tide coming in, Colin had to work efficiently and every so often he would have to retreat from big waves and set up in a different position. However, despite the challenging shooting conditions, we could tell from replaying the images on the back of his camera that he had captured a couple of really nice frames.

"With the incoming tide pushing us further and further back, we decided it was time to call it a day and we headed home, across the border, to Cornwall..."

1) Colin aims down the line at the zigzagging stumps.
2) After pre-focusing, Colin introduces his ten-stop ND filter.
3) An eyepiece cover prevents viewfinder light leaks.
Below) Shooting long exposures is fraught with technical challenges to overcome, but Colin handled them well.

CHALLENGE 3 Pro verdict

"This was the challenge Colin enjoyed the most. He enjoys using filters and blurring subject motion, and the weathered stumps made an interesting foreground subject. The light caused a few technical headaches, but Colin persevered and was rewarded with some really nice, fine-art looking shots. Despite being confined to one location – and having walked no further than a few hundred metres along the seafront – Colin had a card full of shots. It goes to show that you don't have to dash around visiting lots of different places!"



WORKSHOP SUMMARY: Colin Boucher



"Having read the article in the magazine before, it was really enjoyable to take part in the challenge myself. I enjoyed the day and, overall, felt it went very well."

When we first arrived, it was just getting light and I certainly felt the pressure of finding a good composition before the conditions were at their best. The breakwaters along the beach made great subjects and I loved the reflections on the wet sand. I found the restriction of shooting at one location really helped make me look around and think more about what would and wouldn't photograph well. I enjoyed the final challenge most – using extreme NDs to blur water motion. I learned a great deal during the day, particularly to get into the habit of scrutinising sharpness after almost every shot and to work quickly and efficiently when the light or cloud is at its best. A thoroughly enjoyable day – thank you."



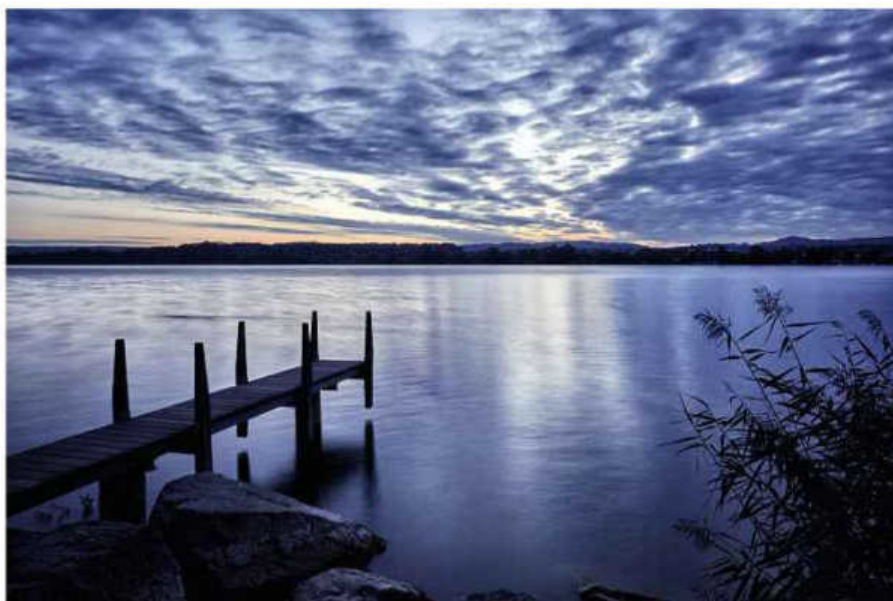
ZIG AND ZAG

This stunning long exposure wouldn't look out of place hanging on a gallery wall – a lovely image Colin!

Exposure: 30 seconds at f/14 (ISO 64)

Expert Critique

WANT YOUR SHOTS CRITIQUED BY THE *DIGITAL SLR PHOTOGRAPHY* EXPERTS? TURN TO PAGE 61 TO FIND OUT HOW TO SUBMIT IMAGES



⬆ DAYBREAK AT A SWISS LAKE

by Paul Gsell

Canon EOS 5D Mk II with Canon EF 17-40mm f/4L USM lens.
Exposure: Five seconds at f/8 (ISO 100).

What we think: Paul's early start has been rewarded with this serene and stunning scene. With the first glow of the day peeking over the horizon, the cool colour cast and smooth surface of the water help give this image a calm feel. The jetty is positioned to lead your eye into the frame, and on the opposite edge the silhouetted foliage adds depth and interest to the negative space.

Why it works

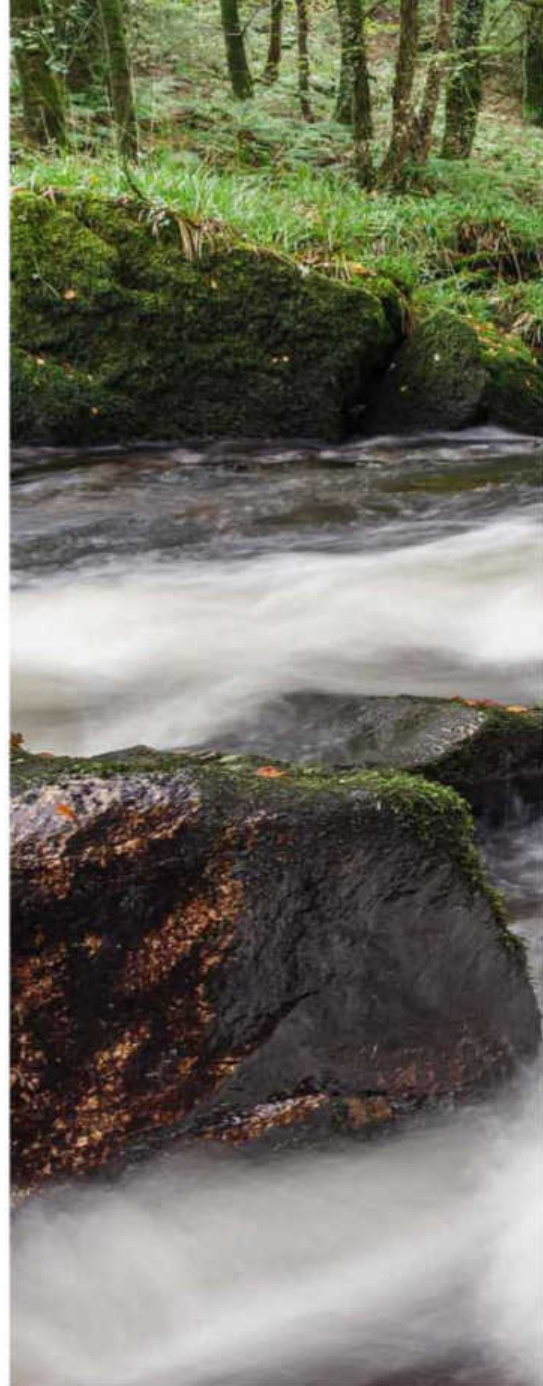
- ✓ Cool colour cast suits image
- ✓ Long exposure smooths the water
- ✓ Clouds and colour in sky add interest

⬇ CHESTERTON WINDMILL

by Darren Smith

Pentax K-30 with HD Pentax DA 20-40mm f/2.8-4 lens.
Exposure: 1/60sec at f/14 (ISO 100).

What we think: This Midlands landmark looks great in black & white. The light is lovely, highlighting detail in the structure. Darren's exposure is spot-on, however his composition needs a little work. The crop is too close to the edge of the sails and the windmill is facing out of the frame. Zooming out, or stepping back slightly and placing the windmill on the right-hand side of the frame would create a much more pleasing composition. Finally it's slightly wonky – this would be easy to fix were the mill not already so close to the edges. We'd suggest Darren revisit and give it another shot.



⬆ AUTUMN FALLS

by Stan Primmer

Canon EOS 700D with Canon EF-S 10-22mm lens.
Exposure: One second at f/8 (ISO 100).

What we think: Woodland streams in autumn are a magnet to landscape photographers, and Stan has proven why right here. Ethereal flowing water, glistening mossy rocks and that diffused, soft light coming through the leafy canopy above. Stan's composition is good – a low viewpoint emphasises the rushing water and the stream seems to meander into the frame. His choice of shutter speed is commendable too – it strikes the balance between showing enough blur to convey motion, whilst retaining plenty of texture in the water. There's a scattering of amber leaves on the rocks and banks of the stream, but maybe Stan visited a bit too early in the year? This scene bathed in the rich autumnal hues would look incredible! Great shot Stan, nonetheless!



LANDSCAPE EXPERT

Helen Dixon



"Stan has chosen an iconic spot for his image – this location is very popular with photographers and it's fairly difficult to find an original viewpoint that hasn't been done before, in fact I've taken a very similar view myself. Here, he has captured the power of the flowing water perfectly and technically I can't really fault this image, the exposure and focusing is spot-on and the use of a polariser has helped to bring out the colours and reduce the reflections on the water. The composition has been well executed and thought out; it leads your eye through the frame with the slight S-shape sending you from left to right. If I could change anything I think a slightly higher and wider viewpoint would have allowed Stan to see more of the autumn leaves on the foreground rocks and give a little more room to the canopy above. All in all, he's done a great job here, well done Stan!"



HELEN DIXON



ULLSWATER

by Pete Clare

Nikon D7000 with Tamron 10-24mm f/3.5-4.5 lens.
Exposure: 70 seconds at f/16 (ISO 100).

What we think: The Lake District is a truly magical part of the world, and Pete's image is suitably enchanting and mysterious. We like the way that the purple hues from the sky are reflected in the damp boards of the jetty. Pete has used a ten-stop ND filter for this image and his choice of long exposure has created a fantastic contrast between the smooth surface of the water and the jetty. The image looks a bit on the dark side – this may have been intentional, but we'd be tempted to bump up the exposure a bit in processing. There's also a strong vignette – possibly caused by the filter, but this is easy to remedy. All in all, a lovely image Pete!

Why it works

- ✓ Purple and blue hues are complementary
- ✓ Long exposure creates contrast with jetty
- ✓ Central composition works well

ROSS HODDINOTT





LANDSCAPE EXPERT *Ross Hoddinott*



"Not surprisingly, the jetties at Ullswater in the Lake District are very popular subjects amongst discerning landscape shooters. They provide great foreground interest and the view beyond the water isn't half bad either! I really like Pete's shot – I've actually shot a similar view myself, as have many others I'd imagine. When I last visited Ullswater, I was fortunate enough to have superb conditions on my side – a lovely sky and a smooth, undisturbed surface to the water. It doesn't look like Pete was quite so lucky on this occasion, but I think he has handled the overcast weather very well and come away with an image to be proud of. The long exposure suits the scene and he has created a shot with lovely mood and drama – the wooden jetty stands out nicely against the blurred water. The photo has a lovely twilight feel about it. I do think it could be easily improved by just cropping the shot slightly to exclude the boat on the left of the frame, being careful to remove a similar amount from the right also, to retain symmetry. Also, I would lighten the shot a bit in processing – at present, it is a bit too dark in my view."

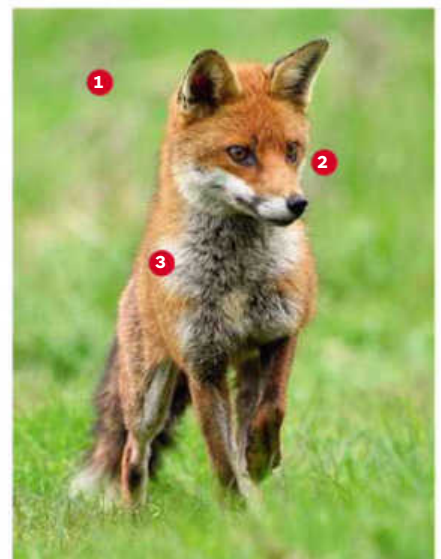


↑ VIXEN HUNTING

by Clive Nichols

Nikon D7100 with AF-S80-400mm f/4.5-5.6 lens.
Exposure: 1/1250sec at f/5.6 (ISO 1600).

What we think: Clive has done well to capture this striking wildlife image of a subject that isn't easy to photograph. Using the lens at 400mm, Clive has separated the fox from the background and the diffused clean, green backdrop complements the fox's natural colouring. Focusing is spot-on and the image is pin-sharp. Clive used the correct technique by increasing the ISO to achieve a workable shutter speed as it eliminated camera shake and subject movement. There's been some noise introduced as a result of the increased ISO, but this is only really visible when viewed full size and is the lesser of two evils when it comes to blur. This is a nice, clean animal portrait, which we presume was Clive's intention. Zooming out slightly to show the fox in relation to its surroundings would create a different kind of image.



Why it works

- 1) Clean, diffused backdrop
- 2) Sharp focus and good subject separation
- 3) Increased ISO ensures a blur-free shot

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Tick a box and fill in your details if you would like to submit images or take part in *Photo Workshop*.



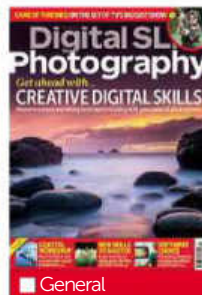
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☐ Portfolio



☐ Expert Critique



☐ General

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- ✓ If submitting images by post, remember to include your 'mugshot' and contact details (name, address, email and daytime number).
- ✓ Please don't send us high-res images by email: resize your shots to 1,000 pixels along the longest edge and if we see something we like, we'll request the high-res file from you!
- ✓ Emails exceeding 8MB total size might not arrive, so split your submission down into two or more emails to ensure they get through.
- ✓ Please don't send us your entire portfolio – as you may appreciate we receive a lot of submissions and aren't able to look through hundreds of images – narrow the selection down and pick your best shots only.

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A yellow circle containing the text "CREATIVE SKILLS".

CREATIVE
SKILLS

A top-down view of various photography equipment on a dark surface, including a camera body with a lens, a separate lens, a lens cap, and a camera flash.

CREATIVE DIGITAL TECHNIQUES

KNOWING YOUR WAY AROUND A CAMERA AND A BASIC EDITING SUITE IS OFTEN NOT ENOUGH TO PRODUCE STUNNING IMAGES – YOU NEED IMAGINATION, LATERAL THINKING AND, ABOVE ALL, SKILL. IN OUR MAJOR GUIDE TO CREATIVE TECHNIQUES, OUR EXPERTS PROVIDE A VARIETY OF PHOTOGRAPHIC AND POST-PRODUCTION APPROACHES GEARED TOWARDS ARMING YOU WITH NEW IDEAS AND ADVANCED IMAGING EFFECTS TO MASTER

DEFYING GRAVITY

CREATE A FANTASY IMAGE THAT APPEARS TO SHOW CHAOS AND MAGIC IN THE AIR AROUND YOU – WITH A LITTLE HELP FROM JORDAN BUTTERS...

IF YOU'VE EVER seen other photographers' enchanting fine-art or conceptual images where objects (and sometimes people) appear to float magically in the air, then you might have wondered how it's done. When you break it down, it's actually quite simple: multiple images and clever masking. By shooting a series of pictures from the exact same viewpoint, you don't even have to cut out the objects during processing. It's all

about capturing the objects in mid-air and then simply brushing them in!

If you fancy giving this creative digital technique a try for yourself, there's not much kit you'll need: a camera, tripod and remote release and that's it! You can use flash or natural light, and there's no right or wrong aperture or shutter speed to choose, providing the settings and lighting are the same throughout. Let's get into it...



1 COMPOSE THE SHOT Decide on your composition and lock your camera on a tripod, allowing room for the objects that will shortly be flying through the air! Focus on your subject and lock to manual focus to stop the camera from refocusing. Take a test shot to determine the correct settings, then transfer these settings into manual mode to stop them from changing. I'd recommend setting a fixed White Balance too.



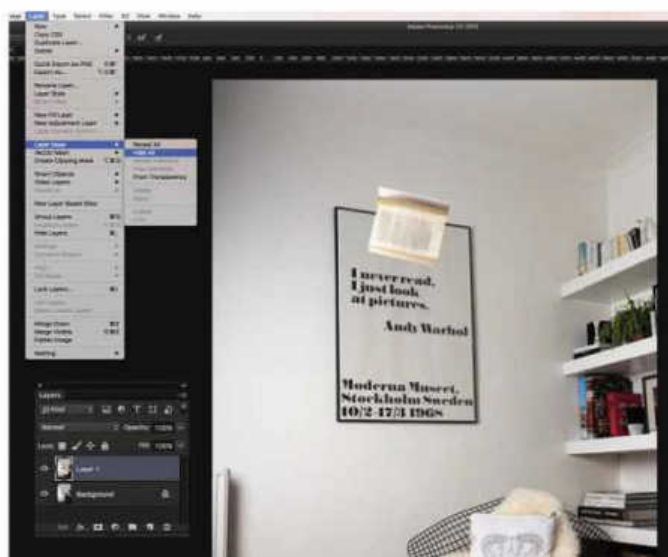
2 CAPTURE YOUR SUBJECT With your subject in place, capture your first image – this will be the main frame onto which you later overlay with the floating objects. Make a mental note of your subject's position in the frame (made easier if they are sitting on a chair) – you should try and avoid overlapping objects in front of them to make processing easier. Your subject can now step out of position and help you with the objects.



3 CAPTURE THE OBJECTS Using a remote release makes this part easier. Aim to trigger the shutter as the object is in the air, away from the hands of whoever is throwing or dropping it. The person throwing the object should be careful not to cast their shadow into the scene. Repeat this process, capturing plenty of frames of the objects in the air in different places. You can use the same object over, or add variety if you like.



4 SYNC THE IMAGES If you use the same White Balance preset then you can skip this part: import your images into Photoshop and move onto the next step. If not, you'll need to use Adobe Camera Raw, or Lightroom, to make sure that all of your frames are synced at the same White Balance as any variation will be noticeable. Adobe Lightroom is handy for this as it allows you to sync settings over several images.



5 COMPOSITE THE FRAMES With your main image loaded into Photoshop, open up the first frame with a flying object. Go to **Select>All** and then **Edit>Copy**. Once done, close this image. Back in your main frame go to **Edit>Paste**. Make a mental note of roughly where the object is in the frame, then go to **Layer>Layer Mask>Hide All**. Select the **Brush Tool** and set your **Foreground Color** to **White**.



6 MASK THE OBJECTS Use a soft-edged brush to brush in the area of the flying object and it will appear, as if by magic. Remember to brush in its shadow too, if visible, for realism. Change the **Foreground Color** to **Black** and brush back over if you go too far. Once done, open up your next flying object frame and repeat the last two steps until all of your objects are composited onto the main image. Magic!

**I never read,
I just look
at pictures.**

Andy Warhol

**Moderna Museet,
Stockholm Sweden
10/2-17/3 1968**



HIGH DYNAMIC RANGE

HDR IS A LOVE-IT OR HATE-IT TECHNIQUE BUT IT'S CAPABLE OF PRODUCING SUPER-DETAILED AND CREATIVE IMAGES IF YOU USE IT IN THE RIGHT WAY...

DIGITAL SENSORS AND processors have come a long way in a relatively short period of time. Consumer cameras now boast advanced image sensors in tiny bodies with massive megapixels and more processing power than the computers we were using ten years ago. Despite this, one of the limitations that photographers find themselves facing time and time again is that of dynamic range.

What is dynamic range? Put quite simply, it's the difference between the brightest highlight and the darkest shadow in a scene – the tonal range that your camera can capture before data is lost, if you will. A good example of this is when you take an interior photograph of a room with a window – typically, on an average day, if you expose for the contents of the room everything outside of the window will be too bright. If you expose for the outside then the room will be too dark. Once a scene's dynamic range exceeds your camera's capabilities, one option is to bracket your exposures to create a HDR, or High Dynamic Range, image.

When you bracket exposures you typically take three or more shots of the same scene, from the same viewpoint, at different exposures to record details in the mid-tones, brightest highlights and the darkest shadows. You might capture one image at 0EV (normal exposure), one at -1EV (one-stop underexposed) and one at +1EV (one-stop overexposed). Combining these three exposures during processing then gives you an expanded tonal range to play with.

High Dynamic Range images often get a 'bad-rap' from more experienced and professional photographers. This is because automated HDR software gives you the obvious temptation to bring out all of the gory detail in your image during processing, and it's a trap that many novices fall into. This type of over-processed HDR image can often look quite jarring – halos appear where bright and dark meet, colours become over-saturated and increased clarity reveals more detail than our eyes could possibly see in the real world. We expect the sky to be brighter than the land, and for there to be shadows and highlights, so when we see an image with it all balanced out it instantly looks wrong in our mind's eye.

Despite this, HDR still has a place in many photographer's toolkits, and the technique used to capture HDR images remains the same – the difference is in how sensitively the image is processed. For example, you can use three bracketed exposures to retain detail in the sky when exposing for the land using digital graduated filters, much like you would an optical filter. Or, you can selectively brush shadow detail back into an image by overlaying an overexposed bracket and using Layer Masks. That's not to say that automated HDR software, such as the popular Photomatix Pro, or Aurora HDR isn't useful – as with any technique, when exercised with restraint and attention you can achieve incredible and realistic results, or when used on the right image HDR gives you creative options to create images that really stand out.



ROSS HODDINOTT

POPULAR HDR SOFTWARE

Looking to add HDR images to your repertoire? If you don't fancy manually blending the exposures then you'll need some specialist automated software. Here are our top choices:

● EASYHDR (From €30)

www.easyhdr.com

Very easy to use and produces some really nice results. A good option if you want HDR images but don't want to spend a long time tweaking them.



● AURORA HDR (from £40)

www.aurorahdr.com

Developed by Macphun and HDR guru Trey Ratcliff, and boasts more options than you could shake a stick at. Turn to page 114 for our full review.



● PHOTOMATIX (from £30)

www.hdrsoft.com

Photomatix has been around for as long as the technique itself and offers top-notch presets and a friendly interface. Available in Essential and Pro versions.



● ADOBE SOFTWARE

www.adobe.com

Elements (11+), Photoshop (CS2+) and Lightroom (LR6+) offer basic HDR functions. They lack the options of dedicated software, but can produce good results.



◀ **BRACKETING:** The option to bracket exposures now comes as standard on many DSLR and CSCs – consult your camera's manual for details. It's best done from a tripod to ensure the images line up. Typically, the camera will allow you to set the number of shots in the bracket (usually three, five or seven) and the EV difference between each shot. Usually, three brackets at a +/-1EV difference is sufficient for most scenes. If your camera doesn't have a bracket option, it's easy to do yourself – just use Exposure Compensation to take a shot at -1EV, 0EV and then +1EV – while your camera is on a tripod.





PANORAMA PERFECTION

TAKE IN A WIDER VIEW: IT'S EASY TO CREATE PERFECTLY-STITCHED PANORAMAS – PHOTOGRAPHER LEE FROST SHOWS YOU HOW

DO YOU OFTEN find that even with your widest lens on your DSLR, you can't squeeze enough into an image? Or when you can, you end up with acres of empty sky and too much foreground? This often happens when photographing landscapes as the most interesting part of the scene is across the centre. Fortunately, there's a simple solution – shoot panoramic images. The panoramic format is suited to both rural and urban scenics, and is a great way to get lots of info into a shot and hold the viewer's attention for longer.

The quick and dirty way to produce great pans is by shooting a wide-angle view then cropping off the top and bottom. However, a more versatile option is to shoot a sequence of images then stitch them together using suitable software. There are various third-party applications available to do this, such as PTGui

(www.ptgui.com) and Realviz Stitcher (www.realviz.com), but Photoshop or Lightroom works too, so if you have either you needn't worry about spending money on new software.

Planning is the key. Your camera must be level or you'll end up with a wonky stitch that needs cropping. You'll also need to keep the White Balance and exposure consistent so that the images merge seamlessly.

In terms of subject matter, landscapes are an obvious choice – urban and rural, street scenes, interiors, gardens or any other subject where there's interest across a wide angle-of-view. Make sure there are interesting elements in the frame from start to finish. We scan images from left to right, so avoid putting all the 'meat' of the composition too far to the left of the image, otherwise the viewer will have nothing to hold their interest once they get beyond it.



1 CAMERA SET-UP Mount your camera on a tripod. Shooting in portrait format will maximise the resolution of the panorama. Level the tripod head on the legs and the camera on the head using a hotshoe spirit level or integral levelling aid. By doing this, when you rotate the camera between shots it remains level.



2 TEST THE EXPOSURE Take an exposure test shot from an average part of the scene – not the lightest or the darkest. Check the image and histogram and if all looks okay, set that exposure with your camera in manual mode so you use the same exposure for each frame. Also set the White Balance to Daylight.



3 FOCUS MANUALLY Focus the lens manually on the scene and make sure the aperture you're going to use will give sufficient depth-of-field to record everything in sharp focus that needs to be sharp – f/8 to f/11 is usually fine. Hold your left hand in front of the lens with your fingers pointing right and take a shot to mark the start of the sequence.



4 START SHOOTING Swing the camera to the left and take the first shot in the sequence. Next, move the camera slightly to the right and take your second exposure. Repeat this until you reach the other end of the scene, making sure you overlap each image by 30-40%. This overlap will help enable easy stitching later.



5 END THE SEQUENCE Hold your right hand in front of the lens with your fingers pointing to the left and take a shot to denote the end of the sequence. When you download the files to your computer you'll know that all the images between the two hand shots are in the same sequence so you won't get confused!



6 DOWNLOAD THE FILES Download the images to a computer. If you shoot in Raw, open all the files for the stitch together in Adobe Camera Raw, click on the top right corner of the Filmstrip then choose **Select all** and **Sync settings**, so they all receive the same adjustments to exposure, colour, contrast and so on for consistency.



7 BEGIN STITCHING If you're using the latest version of Photoshop or Lightroom, stitching is easy as you can do it in Adobe Camera Raw (ACR). Just click on the Filmstrip tab again, select **Merge to Panorama**, then choose Spherical, Cylindrical or Perspective from the preview window before finally clicking **Merge**.



8 SAVE AND FINISH After a few minutes, ACR will stitch the images together and present it as a full-size DNG preview so you can make further adjustments to the stitch as if it were a Raw file. Once you've done that, click **Open Object** to open the file in Photoshop and save it as a TIFF or JPEG.

STITCHING WITH PHOTOSHOP CS5 & CS6

If you are using an older version of Photoshop, stitching is slightly different. Batch process your Raw files, save them as TIFFs or JPEGs and put them in a folder somewhere easy to find. Next, open Photoshop and go to **File>Automate>Photomerge**. Select the layout you want to use – Auto usually works fine – then click on the **Use** tab, select **Folders** then click on **Browse**. Choose the folder containing the images and they will automatically appear in the Photomerge dialogue box. Click **OK** and let Photomerge do its thing. This can take a while, as Photomerge decides which bits of each image it's going to blend. Once the stitch is complete, crop and edit to suit. The file will be huge – to reduce it, go to **Image>Layers>Flatten Image** before saving.

CREATE YOUR OWN MINI PLANET

LEE FROST SHOWS YOU HOW TO CREATE YOUR OWN MICRO WORLD USING THIS CREATIVE 360° TECHNIQUE

ONCE YOU'VE MASTERED the art of creating straightforward stitched panoramas, why not take things a step or two further and turn them into mini planets, or 'planet panoramas'? It's a really fun effect and an absolute 'doddle' to do thanks to the power of Photoshop. The results look really wacky – your family and friends will think you're a genius! The effect is so simple that there are apps available for smartphones

these days! However, phone camera sensors have their limitations, and if you use your DSLR or CSC instead the results will be much better quality – and bigger.

Planet panoramas look like they were shot by a camera floating in the air using a distorted fisheye lens. In fact, the technique is actually very similar to shooting a normal panorama – they take just a few minutes and the results look weird and wonderful.

So, what are the nuances? Well, urban locations work well. You just need to make sure the area you set up the camera in is empty and fairly flat. Squares in towns and cities surrounded by tall buildings are ideal, as are parks, beaches and woodland clearings.

To create your own mini planet you first need to produce a conventional panorama, ideally covering 360°. Here's how to shoot and edit the effect, from start to finish...



1 SELECT YOUR LOCATION Choose a scene where the bottom 20-25% is fairly plain – grass, water, paving, sand on a beach and tarmac are ideal. This area will form the centre of the planet panorama and also gets distorted, so the more plain it is the better.



2 CONSIDER THE SKY The scene should also be relatively plain in the top 20-25% – a cloudless sky is perfect. This area will form the border around the planet, so if it's complicated it will look odd. Wait for a sunny day when the sky is blue, or an overcast day.



3 KEEP IT LEVEL The horizon must be in the centre of the frame because the left- and right-hand edges of the 360° pan will meet when you create the planet. If the horizon isn't central it won't meet and you'll have a disastrous panorama!



4 CAMERA SET-UP Having found the right scene, set up your camera as explained in the stitched panoramas tutorial (page 68) and prepare to shoot a 360° panorama. As the coverage is so great, it's really important that the camera is set up level.



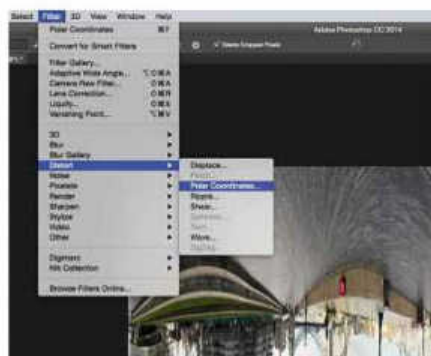
5 STITCH TOGETHER YOUR FILES Download the source images to your computer then stitch them together using whatever stitching software you choose. Once the stitch is complete, crop the top and bottom edges as required, flatten the layers and save.

TOP TIP

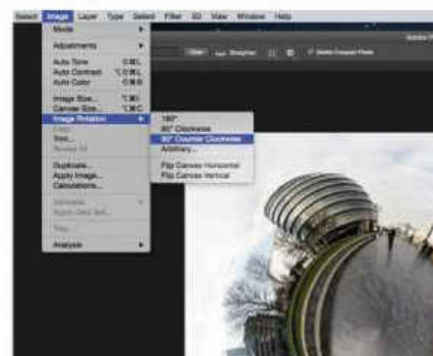
Planets on the go Want to create mini planets when you're without your camera? There's an app for that! Simply search for Tiny Planet or Living Planet in the App Store or on Google Play.



6 RE-SIZE THE FILE In Photoshop go to **Image>Image Size** and uncheck **Constrain Proportions** (in Photoshop CC, click on the chain link). Set the **Height** of the image to the same size as the **Width**, then go to **Image>Image Rotation** and rotate **180°**.



7 CREATE YOUR PLANET To create the planet effect, go to **Filter>Distort>Polar Coordinates** and in the dialogue box choose **Rectangular to Polar**. This will transform the image and create the striking orb effect you're after. Awesome or what?



8 ROTATE AND TIDY Rotate the planet until you're happy with how it looks using **Image>Image Rotation>Arbitrary**. If the join between the two ends of the 360° pan isn't perfect, clean it up with the **Clone Stamp Tool**, then adjust colour and contrast.

THE ART OF SCANNING

CAROLINE SCHMIDT SHOWS YOU HOW TO CREATE BEAUTIFUL IMAGES WITHOUT HAVING TO PICK UP A CAMERA

YOU DON'T ALWAYS need a camera to create appealing and artistic photographs. Scanography, or Scanner Photography, yes that's a real thing, can create some interesting results. Scanning subjects at high resolutions to make fine-art prints has become increasingly popular since the late 1990s and is a diverse art form. You're not as limited to subjects as you might think – artists are known to use animals, paint, ink, people, flowers and even found objects.

The soft, even lighting from a flatbed scanner highlights textures and reproduces colours authentically with the velvety black background making subjects look even more

dramatic. While you can scan almost any 3D object to make two-dimensional images, texture-rich subjects such as petals, rusted metal and shells work particularly well. You can be as creative as you like with the composition, but you need to remember that you're working with a very small depth-of-field so the areas of your images that you want sharp need to be on the same plane of focus, and closest to the scanner's glass.

You don't need a high-end specialist scanner for decent images a standard flatbed scanner or multifunction scanner/printer will do. Most current scanners offer at least 600ppi (pixel-per-inch), which is more than

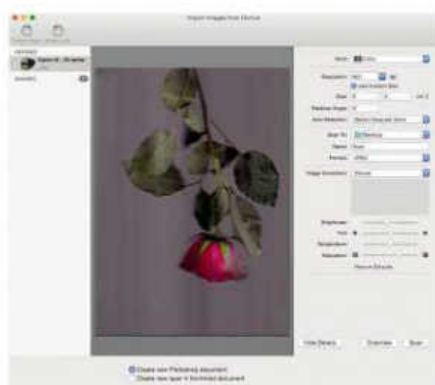
enough if your subjects are quite large. If you're planning to scan much smaller subjects, like coins and stamps, that you want to enlarge you'll need to scan them at a much higher resolution. The image resolution you set upon scanning your subjects determines how large you can print your image: 300dpi lets you print at 100% while 600dpi will let you enlarge to 200%, and so on.

At this time of year you will likely to be hard-pushed to find wildflowers to use, so you may need to resort to a florist or found objects. Here, I used a selection of flowers from a florist, but come the spring time you'll have plenty of options.

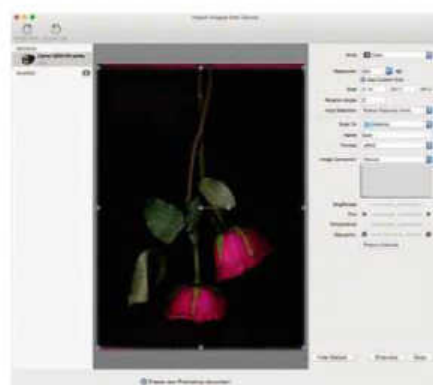


1 CONTROL YOUR BACKGROUND As you're working with a 3D object, to get your black background you'll either need to scan in a pitch-black room or place a shoebox over the top of the scanner bed to block out ambient light. It takes trial and error as you won't know the composition of your image until you preview the scan.

2 COMPOSE YOUR IMAGE Whether you're using two, three or six flowers, try to compose your picture with balance and interest. Don't clutter the frame with too many leaves or thick stems; careful pruning will go a long way, as will mixing colours and staggering heights. Be careful to avoid folding petals against the glass too.



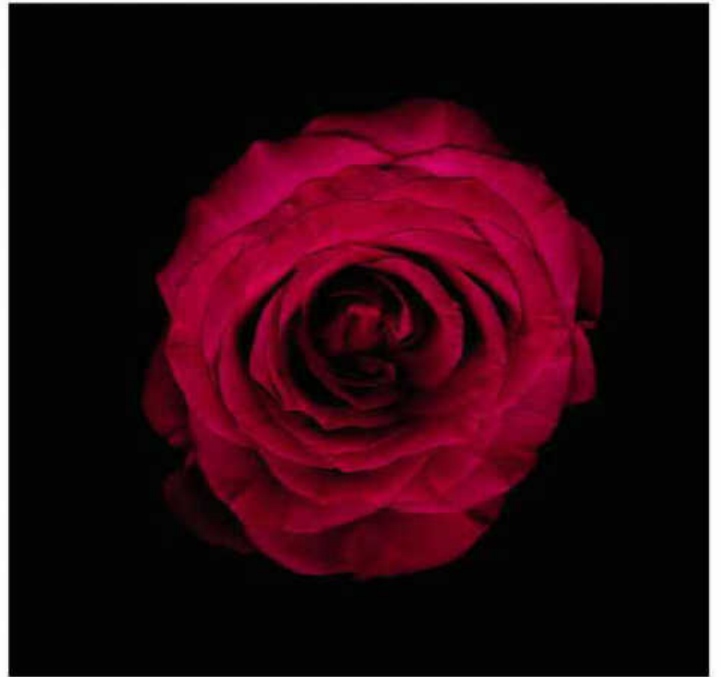
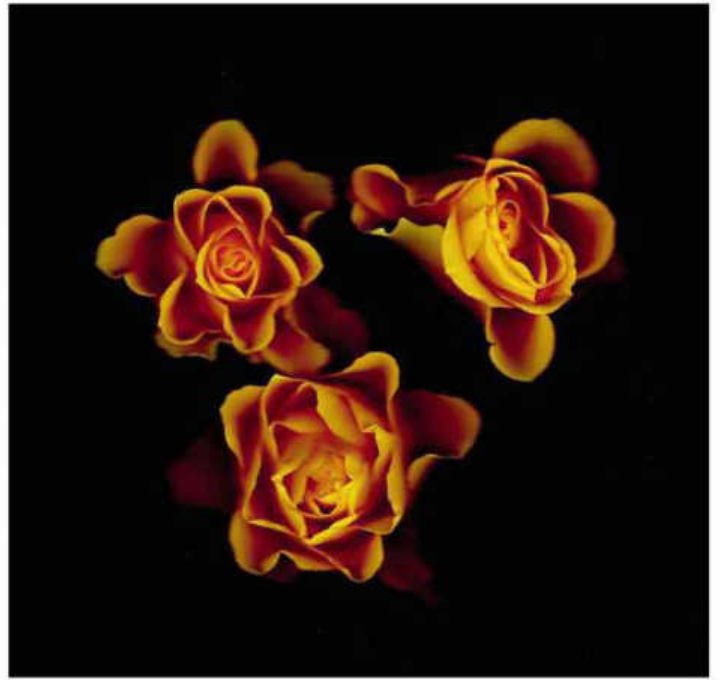
3 PREVIEW YOUR IMAGE In Photoshop, go to **File>Import>Images from Device** and select your scanner. When the preview window opens, click **Preview** to see your image and adjust the arrangement until you're happy with the image. As you can see here, this image has too much ambient light (compared with step four); if possible, reduce the light in the room or use a shoebox.



4 SET-UP YOUR SCAN To control every aspect of the image modification, switch from **Auto** to **Advanced** and adjust any exposure settings as you see fit. Here I reduced the **Brightness** a little to deepen the black and increased the **Saturation**. Set the **Resolution** to 600dpi and click **Scan**. It will save the scan to wherever you have Scan To set to – in this case the Desktop.



5 FINISH IN PHOTOSHOP There should be very little you need to do to your image if you got the scan right. You may need to rotate (**Image>Image Rotation>180°**) and crop the canvas if the box is visible, you may then need to use the Clone Stamp Tool or the Brush Tool with black paint to clean up any remaining dust marks you missed. Finish with a contrast adjustment and you're done.



MIXED-MEDIA MONTAGE

PHOTOGRAPHER CAROLINE SCHMIDT SHARES TIPS ON HOW TO SHOW THE MANY FACES OF YOUR SUBJECT

IT'S IMPOSSIBLE TO provide a picture of someone's multifaceted personality in a single portrait, so what if you didn't have to? What if your portraits were shot with the idea of capturing their many expressions, idiosyncrasies and details, that you could combine to create a story-telling image?

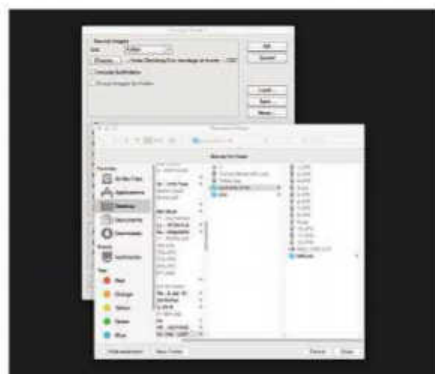
The portrait could be made up of minutes, days, or even years, it doesn't matter; what matters is that it shows change and emotion, which is why it works so well with the faces of young children. The same idea could also be

applied to a group of friends or a family too, – all you need to do is put your creative hat on and let the camera do the rest.

How you shoot the images could vary from using bright comic backgrounds, props or lighting specifically for black & white, for instance; however, what makes a montage striking and appealing is not just how it shows change, but its continuity. The pictures should all have similar backgrounds and lighting so not to distract from each other or to draw the focus away from the faces –

it might comprise of multiple images but they need to work together as a single picture.

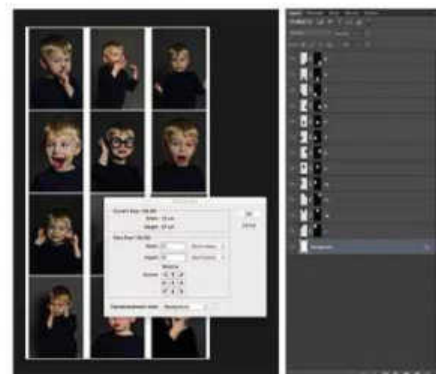
When creating a montage, once you've shot and edited all your pictures to a similar style, you could run them through an automated collage mode in Adobe Photoshop Elements or create your own template using Layers. But where's uniqueness and character in that? Clean lines and a polished finish may be simple enough to achieve, but for a more engaging look you need to take it a few steps further.



1 CREATE A CONTACT SHEET Once you've edited your images, place all your chosen pictures in a folder on your desktop in the order you want them to appear in your montage. In Photoshop, go to **File>Automate>Contact Sheet II**. For **Use**, select your desktop folder of images, untick **Flatten All Layers** and **Rotate for Best Fit**. It ensures you can manipulate each image later and they'll appear uniform to begin with.



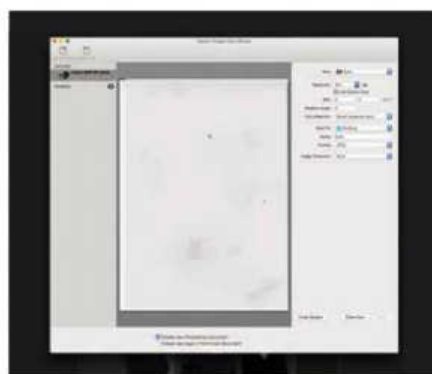
2 INPUT YOUR SETTINGS Depending on how many images you want used, work out the area of your montage. Under **Thumbnail**, I input 3 Columns and 4 Rows to fit my 15 images. Under **Document**, input your **Width** and **Height** and set the **Resolution** to 300 pixels/cm. I wanted the images to be close together with an ample border on an A4 sheet, so I opted for 15cm wide and 27cm high. Click **OK**.



3 EXTEND THE CANVAS To add a border, click **Image>Canvas Size** and input your desired dimensions. I want the image to fit an A4 frame, so these are the dimensions I use. Click **OK**. As default the background is white, but it's easily changed: click on the **Background Layer** and select the **Paint Bucket Tool** and your chosen colour. Click anywhere on your image and the background will change colour.



4 ROUGH IT UP Right now the montage is clean, and frankly a little stark and boring; to make it look like the pictures stuck to paper add a texture layer (I used linen paper). You can find plenty of hi-res textures online but you could just as easily scan or photograph your own. Add the texture as a new layer above the Background layer and reduce the Opacity slider until you get the effect you want on your background.



5 ADD STICKY TAPE Sellotape or masking tape works well here. You can buy Photoshop brushes that allow you to add the effect digitally, but for this tutorial I add the tape to a sheet of acetate and scan it in. The sheet picks up all the hidden dirt and debris that might be on the scanner bed and this adds to the effect, it also provides a slight haze to the photos once I place the scanned image at the top of the Layers palette.



6 ADJUST ORIENTATION To edit each individual image, be it tweaking the angle or position using the Move Tool, or adjusting the contrast, you need to find and click on the correct layer. For any colour or contrast adjustments to help an image flow better in the series, use an Adjustment Layer and link it to the corresponding layer by pressing **alt** and clicking between the two layers. Save your piece as a PSD and JPEG.





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WHICH ADOBE EDITING SOFTWARE IS RIGHT FOR YOU?

YOU KNOW YOU NEED SOFTWARE TO IMPROVE IMAGE QUALITY AND EXPRESS YOUR CREATIVITY, BUT WHICH ONE? WE EXPLAIN THE SIMILARITIES AND DIFFERENCES OF EACH EDITING PROGRAM SO YOU CAN MAKE A SOUND DECISION

LIGHTROOM, ELEMENTS OR Photoshop Creative Cloud (CC)? It's a question many photographers ask, especially now the full version of Photoshop appears more affordable than ever thanks to a monthly subscription. Many who once recoiled at the hefty one-off price might be tempted to give it a go, but is it the right choice for you when compared to Lightroom or the more affordable Elements? That's what we aim to help you decide here.

Photoshop and digital photography are the perfect pair to the point that the noun 'Photoshopped' has become synonymous with most types of photo editing. However, while professional image quality is expected with Photoshop CC, the extensive tools in

Lightroom and even Photoshop Elements may be more than adequate depending on your budget and level of skill. Some enthusiasts and many professional photographers find combining Lightroom, as a way to manage their workflow, with Photoshop CC gives them everything that they need. However, Elements 14 offers similar organising, editing and sharing features at a much lower cost, but as a less sophisticated and scaled-down version of the two top-dog programs. While there are other photographers that find Lightroom's editing suite sufficient as an all-in-one software and have no need for Elements or Photoshop. Which are you?

If you want access to the advanced editing features of Photoshop and like to have the

latest tools, plus the benefit of Lightroom's workflow features, the monthly subscription to CC could be the way to go. However, if you prefer to own your program rather than get locked in to a pay-monthly contract, Elements and Lightroom can still be bought as standalone packages. It's worth noting, though, that while updates for Elements are available, Adobe has kept the monopoly on Lightroom by stopping available upgrades, unless you subscribe to CC. Unless you plan to upgrade your camera, and need the latest software for compatibility, it's unlikely this will be a problem as Lightroom 6 is already highly capable with a sophisticated toolkit.

To help you further in your decision, we've an overview of all three choices...



Photoshop Elements 14

ELEMENTS 14 OFFERS GUIDANCE FOR ALL LEVELS OF PHOTOGRAPHER, WITH A FOCUS ON BEGINNERS TO MAKE LEARNING THE ROPES AS EASY AS POSSIBLE

Buy for: £79.10

Upgrade for: £64.81

Best for: New photographers and those with limited editing skills or basic ambitions for their editing

“CAPTURE THE MOMENT now. Perfect the photo later”: it's Adobe's sell for the latest version of Elements and it's suitably fitting given it's designed for photographers who prefer auto over manual mode, or find their skills in their infancy.

In essence, Elements is a stripped-down version of Photoshop CC that's much easier to use but is still loaded with easy-to-use features, such as one-click Quick editing options as well as Guided and Expert platforms for when you progress in skill. The Guided interface is ideal for new amateur photographers, while the Expert mode looks and functions similar to Photoshop CC, making it perfect for budget-conscious weekend photo warriors. It's the cheapest option by far – you can own Elements for the same cost of renting Photoshop CC for eight months and have access to many of its features, including Layers and Layer Masks (available since Elements 9).

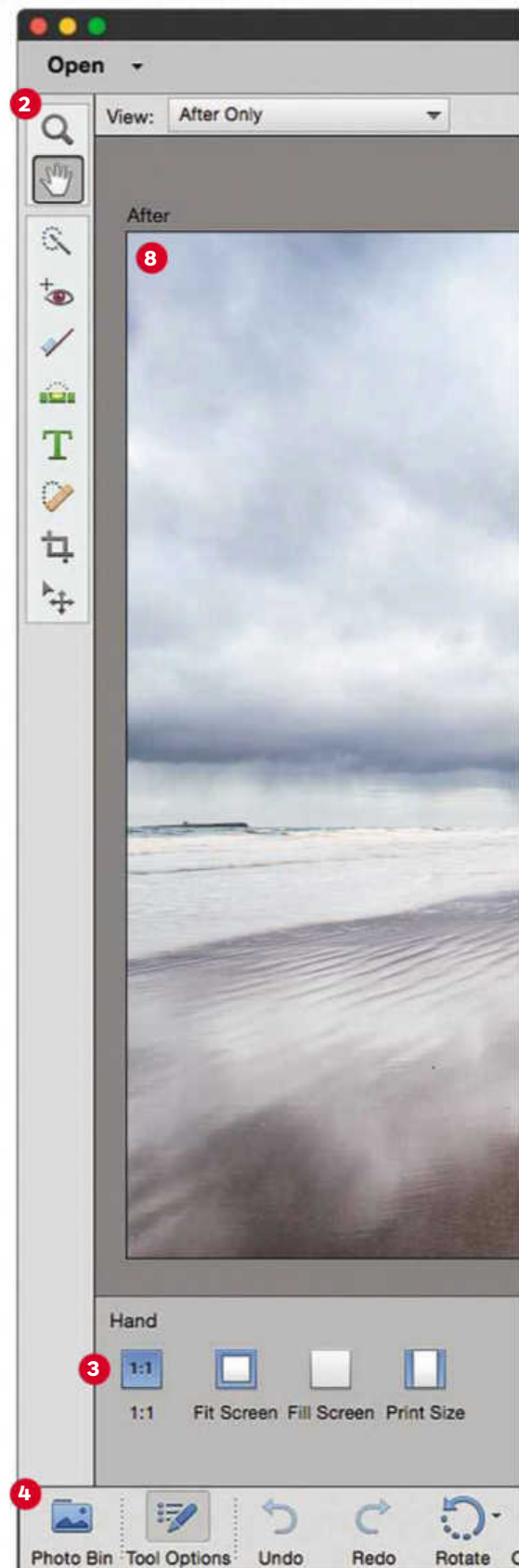
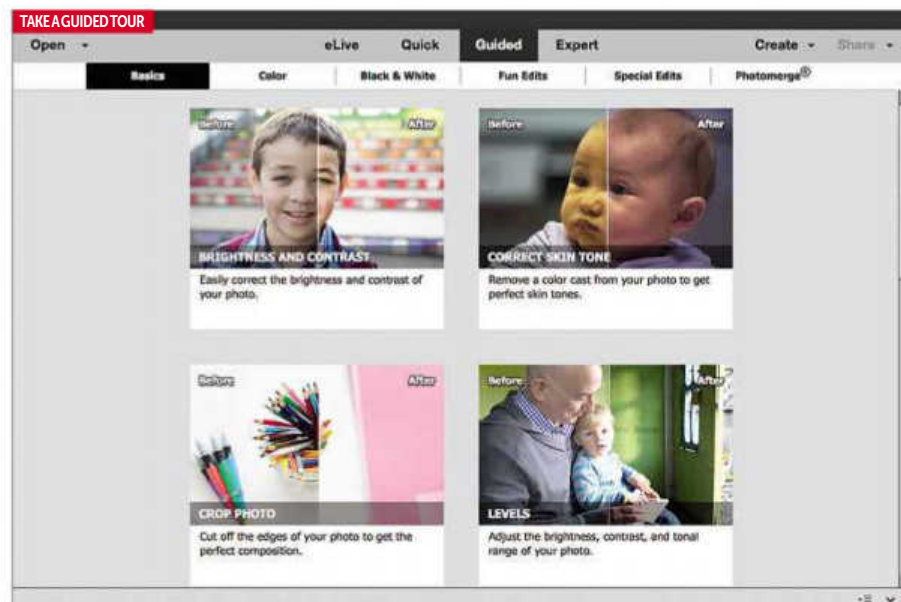
For new photographers, or those new to digital editing, Elements is a powerful software designed to guide you through basic editing, enhancements and printing. Based on the same excellent image editing code as Photoshop CC, Elements gives you room to improve as well as easily corrects rookie mistakes. For instance, a new feature for Elements 14 allows you to remove camera shake caused by too slow a shutter speed for steady handholding. While earlier versions of the software feature tools for replacing backgrounds, recomposing images and removing colour casts. For the most part, the

NEW FEATURES

- ✓ A one-click solution for removing camera shake from unsteady hands.
- ✓ Remove the common haziness from your landscape images for saturated skies.
- ✓ Better selection tools for complex composites, however Photoshop still has the edge.
- ✓ Even more creative options to make simple toning and special effects easy to apply.
- ✓ It's capable of organising photos by events, places and even the people in the images.
- ✓ New editing styles: Elements analyses the subject, colour and lighting and gives you five effects that fit perfectly to the image.

program's features are automated or provide clear step-by-step on-screen instructions on how to use properly. While this makes it easy for amateur photographers, it's somewhat restrictive and frustrating for more advanced editors who find creativity and refinement in specific manual controls. If you like to do compositing, for instance, while Elements 14 offers an improved Quick Selection Brush for tricky edges, it's still a less sophisticated tool than what you can find in Photoshop CC.

Even if you do advance quickly, however, and want more control, Elements offers extensive Raw editing options – not as many as Photoshop CC, but enough to continue to progress developing your image quality. And, if you find yourself outgrowing the system, you could buy Elements XXL (Windows only) – a plug-in that adds up to 430 features to Elements, previously only available in Photoshop CC, such as Curves, the Properties panel for editing Layer Masks, Warp filter and Channels panel.



THE ELEMENTS INTERFACE

1) ELEMENTS WINDOW:

Customise Elements to suit your ability level. The new eLive mode gives you access to resources and tutorials too.

2) TOOLBAR:

Houses the tools available in Elements. Available tools depend on which option you select in the Elements Window at the top.



POST-EDIT FEATURES

Elements is really an all-in-one solution. As well as cataloguing your images on import and edit, you can use it to share photos on social media, create slideshows, greeting cards and other keepsakes

3) PHOTO BIN / TOOL OPTIONS:

Toggles between currently open photos and additional options for the tool currently selected.

4) TASKBAR:

Displays useful and frequently-used functions as large one-click shortcut buttons for quick and easy use.

5) PANEL BAR:

Offers basic adjustment shortcuts, image layers, special effects and much more, depending on option chosen below.

6) PANEL BAR SELECTOR:

Allows you to choose what is displayed in the Panel Bar above depending on the mode selected in the Elements Window.

7) CREATE OR SHARE:

Switch between editing and sharing modes. Share allows you to save your image, or share it directly to social media.

8) IMAGE WINDOW:

Your main workspace – a real-time preview of your chosen image, including any changes made so far in Elements.

Lightroom CC

PHOTOSHOP LIGHTROOM IS A PROFESSIONAL'S TOOL FOR ORGANISING AND PROCESSING DIGITAL IMAGES, BUT COULD NOT BE MORE SIMPLE TO MASTER

Buy for: £110 (Lightroom 6 or earlier)

Rent for: £8.57 per month (as part of CC package)

Best for: Enthusiast and pro photographers who want advanced editing as well as cataloguing

THINK OF LIGHTROOM as the ultimate digital darkroom where you can organise and edit your negatives. It's a system for serious enthusiasts and professional photographers alike; it's the first stop and often the only stop for many photographers due to its arsenal of editing and cataloguing features.

Many pro photographers use Lightroom to download their memory cards, filter their image selection and then do all – or 90% – of their editing using the Develop module. You can quickly organise your entire library of photos, efficiently make common global edits and even make selective tweaks using the Adjustment Brush – frankly, there's very little you cannot do, so why do you even need Photoshop CC?

If your shots need no significant changes, well, you don't – Photoshop is for when you want to manipulate images, to remove elements or use high-end editing techniques like Frequency Separation for skin retouching. For photographers who prefer more options, advanced techniques and wider scope for creativity – Photoshop is their polishing cloth. For everyone else, you may just find Lightroom has all you could ever want.

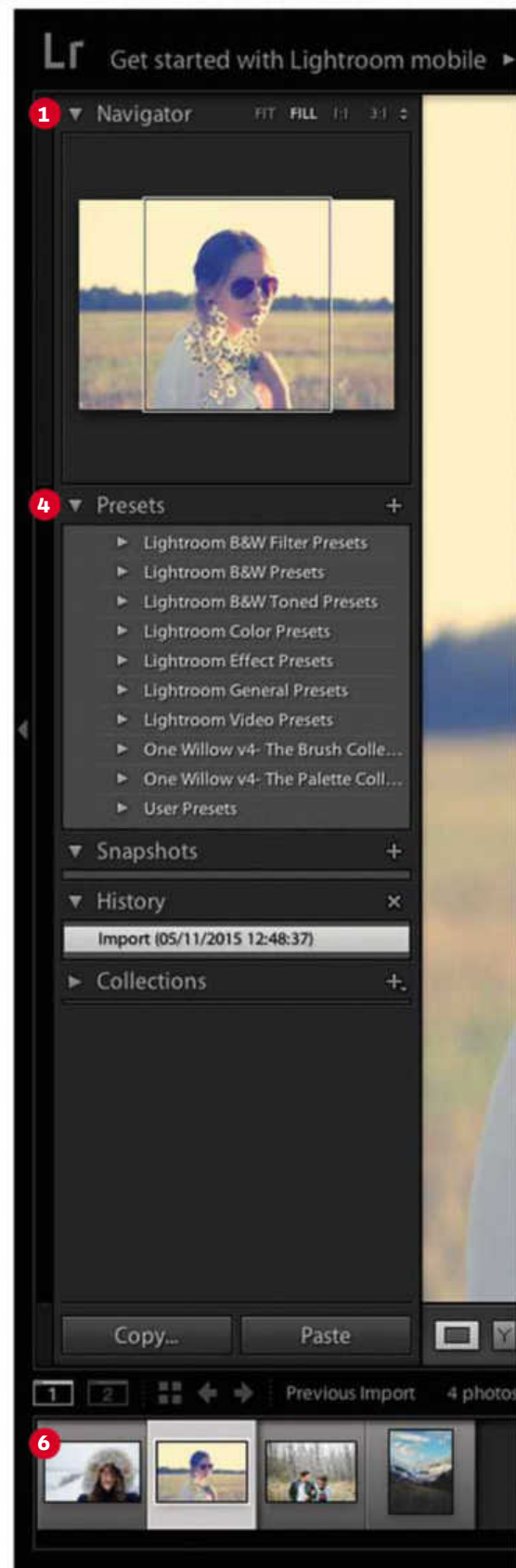
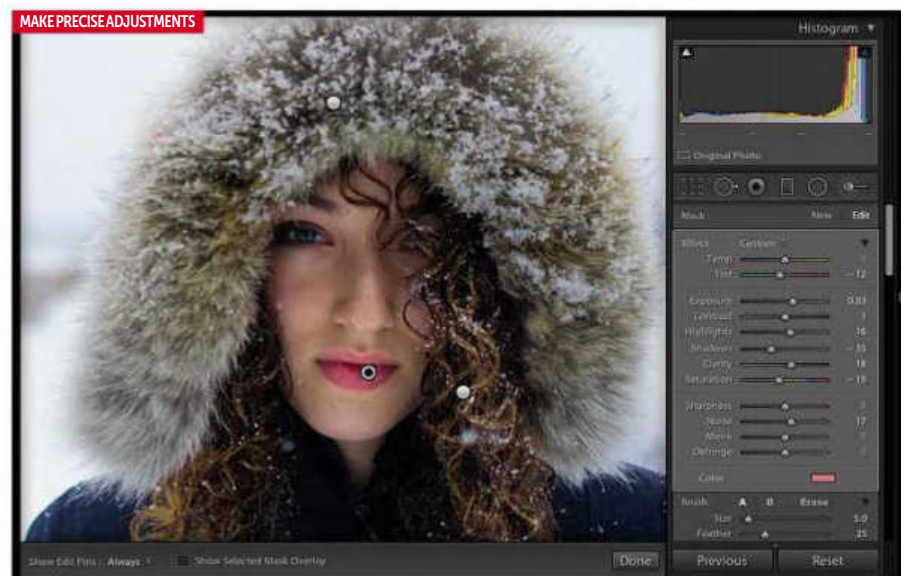
Aside from a slew of useful features to correct lens distortion and to adjust exposure, colour and tone, there are also extensive output options for printing, contact sheets, photo books and web publishing, making it similar to Elements. But the pinnacle of Lightroom, for many, is its presets; its fully loaded set of colour toning, image enhancing and mono-converting features that you can

BEST FEATURES

- ✓ Efficiently organises images on import by creating folders, collections and tagging.
- ✓ Offers a superb array of professional-grade one-click toning solutions for fast workflow.
- ✓ You may not have Layers, but you can still make small, precise edits using the Adjustment Brush
- ✓ All images are edited in their raw format and any editing is completely nondestructive.
- ✓ Provides easy export solutions such as slideshows, book publishing and to the web.

apply to your images individually or in batches. It's the ultimate system for efficient editing, which is why it is many a pro's preferred software. If you're concerned about all your images looking too uniform or common, Lightroom has a plethora of features to create your own presets, uploading actions and tools to help you customise your signature look. But that's not the best part...

We all know that the more edits we make, the more it diminishes image quality, but with Lightroom you don't have to worry about it. Every edit you make in Lightroom is nondestructive, that means you can see and alter the changes you make to your images without making those changes permanent. Brilliant! It uses the same genius interface as Adobe Camera Raw, so if you're familiar with editing in ACR, you'll circumnavigate Lightroom with ease as it has many of the same tools and is of a similar layout. The depths of Lightroom are so expansive, from cataloguing to editing, that we recommend investing in our *The Photographers' Guide to Photoshop & Lightroom* MagBook to help you get to grips with all the main features and functions in this amazing program.



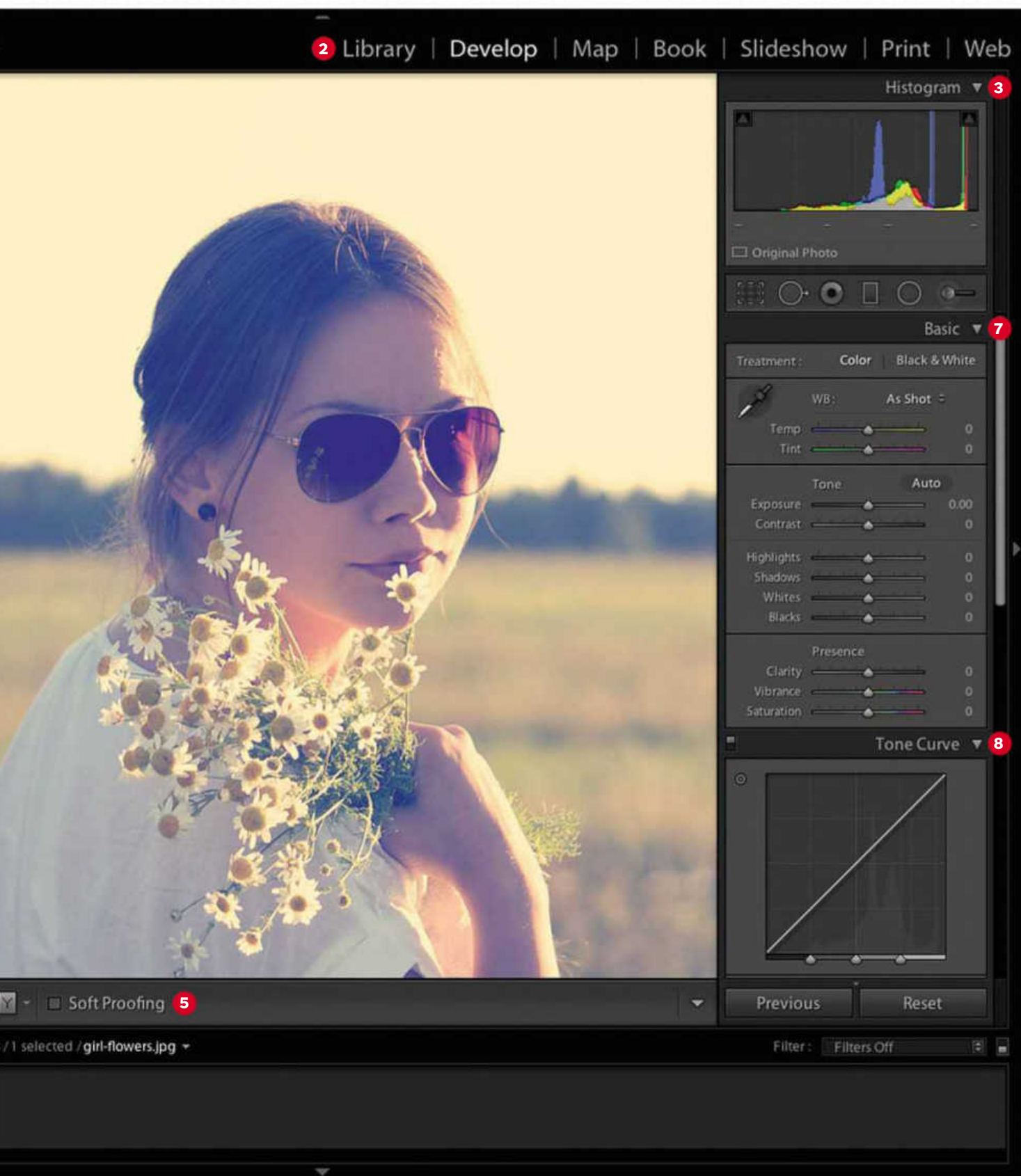
THE LIGHTROOM INTERFACE

1) NAVIGATOR:

Preview any presets and change the ratio of your on-screen image. You can fit to screen or click on an area to enlarge it.

2) MENU:

These tabs are your workflow: the Library stores your images, Develop edits them and the rest are export options.



3) HISTOGRAM:

Assess the exposure of your image via this tab. Click the triangles in the top corners to alert yourself to lost details.

4) PRESETS:

Lightroom comes with a selection of one-click presets to make your workflow faster, but you can also upload more.

5) PROOFING:

You can soft-proof your edited image here, compare it with a similar image or assess a before and after version.

6) IMPORTED IMAGES:

All the images you've selected in your Library show up here so you can edit and apply filters to whittle down your options.

7) BASIC PANEL:

The toolbar and Basic panel offer useful options for adjusting exposure, contrast, crop and colour, globally and locally.

8) ADJUSTMENT PANELS:

Tone Curve, HSL, Detail and Lens Correction are just a few of the panels in this section that give you more control over edits.

Photoshop CC

THE TOP-DOG OF EDITING SOFTWARE, PHOTOSHOP CC HAS AN EXTENSIVE SET OF FEATURES TO REALISE PROFESSIONAL QUALITY AND CREATIVITY

Buy for: £799 (Photoshop CS6)

Rent for: £8.57 per month (as part of CC package)

Best for: Advanced photographers and those who want precise and unlimited control over their editing

IF YOU'RE STILL UNSURE, or contemplating investing in a Creative Cloud subscription, you probably want to know what all the fuss is about for Photoshop CC. Frankly, it's probably a bit misdirected unless you're an advanced photographer, designer or animator. The answer whether you need it or not depends on how intricate you want your editing to be. If you plan to create complex composites or simply want access to a wider selection of tools and better features, then it's worth it. There are at least three or four ways to do any one thing in Photoshop, which is arguably two to three more ways than in Elements, so you can choose and control your preferred method of working. If you want that creative flexibility, then subscribing to Creative Cloud is perhaps your best option.

If you're a complete beginner, Photoshop CC will be a steep learning curve to conquer. It's a huge program that offers next to no on-screen user guidance, and has very few automated controls to ease you through. But when it comes to sophisticated tools and editing potential, it cannot be beat. You've got the tools to manipulate colour channels, access advanced features like Curves as well as create and use actions, to name just a few.

The decision between buying Elements 14 and licensing Photoshop CC is pretty simple, but choosing between Lightroom and Photoshop is a little trickier. You can own Lightroom, which is capable of doing at least 90% of a photographer's editing, for almost the same cost of a year's subscription to Creative Cloud – that's quite the saving over the long term. However, when it comes to making changes to a photo, there is nothing you can do in Lightroom that you can't do in Photoshop, but the same cannot be said the other way around. Here are five reasons you may prefer Photoshop:

● **COMPOSITING:** While Lightroom has Adjustment Brushes for selective,

LIGHTROOM & PHOTOSHOP CC



How easy is it to work in Lightroom and Photoshop CC? Very easy – the programs seamlessly work together. Most photographers import their images into Lightroom to organise and back up their library, make most of their global and selective edits in the Develop module, then if there's more to do that need specific Photoshop tools, all they need to do is go to **Edit in>Photoshop** to transfer the image.

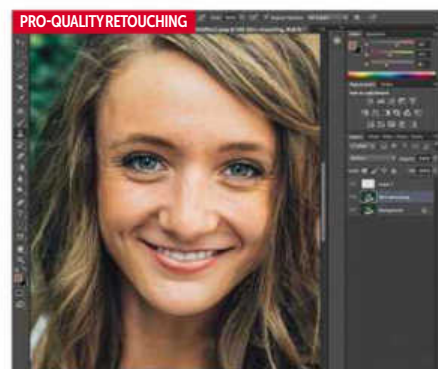
nondestructive editing, Photoshop has Layers and Layer Masks, making it easier to control your selective editing and to reassess your workflow. Without Layers, it's also impossible to composite images.

● **SHARPENING:** Lightroom has a basic sharpening panel and sharpening output function, while Photoshop has several global methods of sharpening as well as tools for localised sharpening.

● **REPLACING:** Photoshop has Content Aware Fill, which lets you select an area of an image and Adobe's genius fills it based on the information surrounding the area.

● **RETOUCHING:** Anyone who has used Lightroom and Photoshop will tell you that the Clone Stamp and Healing Brush Tools are far superior in Photoshop. When it comes to evening out skin tones, removing blemishes and other intricate retouching, the combination of Photoshop's tools make it the superior option for flawless results.

● **EXTENSIVE SET OF TOOLS:** Compared to Lightroom, Photoshop has a far more expansive set of features to pick from giving you multiple ways to work.



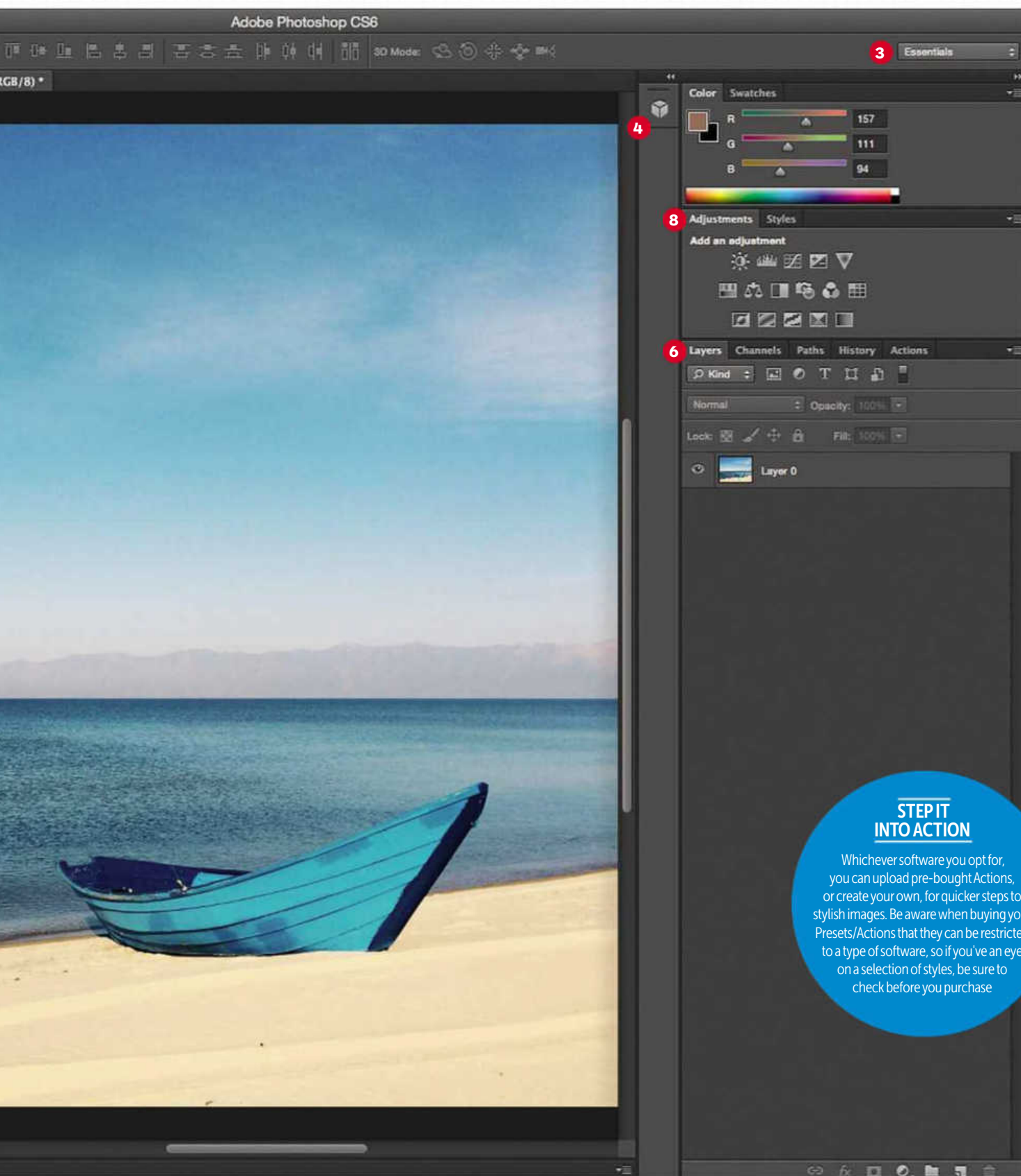
THE PHOTOSHOP INTERFACE

1) TOOLBAR:

Access all the main tools you need to adjust your images, such as the Move, Crop, Clone Stamp, Brush and Eraser Tools.

2) OPTIONS BAR:

As you select your tool, the Options bar changes to offer you several ways to refine your tool's settings and application.



STEP IT INTO ACTION

Whichever software you opt for, you can upload pre-bought Actions, or create your own, for quicker steps to stylish images. Be aware when buying your Presets/Actions that they can be restricted to a type of software, so if you've an eye on a selection of styles, be sure to check before you purchase

3) WORKSPACE:

This discreet tab lets you customise your tools by selecting the type of work you want to do, E.G: Photography or 3D.

4) SHORTCUTS:

Any tools you select from the Windows menu show up here to give you easier repeated access during your editing sessions.

5) FILE SIZE:

Here you can see at a glance the size of your document, or change it using the arrow tab to see the tool being used.

6) LAYERS PALETTE:

This area holds all the layers that comprise your image. You can add layers, adjust opacities and apply blending modes here.

7) SCALE:

Shown as a percentage, it displays for you how big your image is currently on screen. Double click to manually change.

8) ADJUSTMENTS:

Quickly add an Adjustment Layer with one click. You can add the palette to your workspace via the Windows menu.

WINTER IS COMING...

GAME OF THRONES, THE TV ADAPTATION OF GEORGE R. R. MARTIN'S SERIES OF FANTASY NOVELS, *A SONG OF ICE AND FIRE*, HAS TAKEN THE WORLD BY STORM. PRINCIPAL STILL PHOTOGRAPHER HELEN SLOAN HAS BEEN THERE SINCE THE SHOW BEGAN AND REVEALS TO DANIEL LEZANO WHAT IT'S LIKE TO SHOOT ON THE SET OF TV'S MOST POPULAR SHOW

THERE IS NOTHING else quite like *Game Of Thrones*. Nobody does dragons and deception, sorcery and swordplay, or sex and shocks quite like the fictional population of Westeros. Since 2011, HBO's TV series has been the event that millions – myself included – have loved for ten weeks then yearned 42 weeks for its return. So, when the Nikon School in London stated it was hosting a talk with *Games of Thrones* stills photographer Helen Sloan, I had my ticket booked before you could say valar morghulis.

Following an entertaining and insightful presentation, I caught up with Helen about arguably the best stills job in show business. As a fan who's a photographer that wishes his work involved bumping shoulders with the likes of Daenerys Targaryen (played by Emilia Clarke) and Jon Snow (Kit Harrington), I'm keen to know how she landed the job.

"I'd say it's down to hard work and massive amounts of luck," reveals Helen. "The film industry is notoriously difficult to get into as there are so many people trying to find a way in. I guess I had that one chance meeting." Having been given a Nikon 35mm SLR by her father and studying fine art at college, Helen went to work for a circus, travelling the world taking pictures of the carnival artists and circus performers. As luck would have it, a movie producer saw her portraits and liking her style, got in touch and asked her to shoot some portraits for use as props. Later, Helen had a call to say HBO were coming to Northern Ireland to film a new show and would need a stills photographer, so although the chance of success was slim, it was worth her sending in her portfolio.

"My style isn't common for a stills photographer – it's kind of grimy and dirty.

WHITE WALKER

Helen gets up close to a White Walker, the dreaded enemy of man that many believed to have been a myth.



IN ASSOCIATION WITH





BIOGRAPHY: HELEN SLOAN



Helen Sloan was born in Ahoghill, Northern Ireland and lived for years in Iceland. By coincidence both are key locations for *Game of Thrones*.

Her father gave Helen his Nikon F3 to use when she was 11 and she discovered a love as well as a talent for photography. You can keep up to date with Helen's photo life on Twitter: @helenstills

A professional photographer friend of mine described it as having a lot of emotion, which is a nice thing to hear. I guess HBO liked my style and it suited what they wanted, so they called me in. They told me they were shooting a pilot for a TV series for four weeks. As it turns out, that show was *Game Of Thrones* and five and a half years later, I'm still working there, covered in fake blood and guts most days. Recently, I found out that I'm the only stills photographer to have been on a TV show from the start for more than four seasons."

That's some achievement, especially in view of what the job involves on a day-to-day basis. "I effectively have to shoot all the stills for *Game of Thrones*. So every image you see in the press, from images in the *Radio Times* through to shots accompanying interviews with the show's cast, are taken by me. I also do the images that are used on posters and billboards, as well as the behind-the-scenes images. A lot of people think I do the continuity pictures, but there is someone else who does that. Basically I shoot everything else – no pressure then!"

Helen jokes about the stress involved, but having to capture stills while shooting on a live set presents major challenges, such as finding good angles without straying into a scene, so how does Helen go about it? "It's important to understand how a stills photographer fits into the set, as well as what they shoot. There are two camera operators with their grips, focus pullers and



3

1) Eddard Stark (Sean Bean) in the godswood at Winterfell. 2) A striking portrait of Joffrey Baratheon (Jack Gleeson) sat upon the Iron Throne in the Great Hall of the Red Keep in King's Landing. 3) Stylists prepare Jack Gleeson for his next scene. 4) The crew prepare the set of the Great Hall before filming. 5) Jon Snow (Kit Harrington) clings to wildling Ygrit as they prepare to climb The Wall. 6) This behind-the-scenes shot reveals the epic nature of the show's stunts.



4

boom ops, then there is me, shooting what they shoot, but also shooting behind-the-scenes images, so that I can document the whole ballet of making the TV show. Being the third (sometimes fourth) camera often involves human origami; there isn't much space on a film set, so you'll often find me crammed between tripod legs or up on a roof trying to find a decent angle. Between shooting what the film cameras shoot and behind-the-scenes shots, I'll whisk an actor off to capture an image for a poster – if I'm lucky, I'll get up to five minutes to do this in. The fastest poster I've shot for a billboard was Petyr 'Littlefinger' Baelish (played by Aidan Gillen) in two minutes, 15 seconds. I know this because the First Art Director gave me a limit of 'less than five minutes' – so I had to meet the challenge!"

With sets requesting total silence during filming, Helen's camera requires its own soundproof shelter. "I shoot all day long on

set with a Nikon Df and either an 85mm f/1.4 or 24-70mm f/2.8 inside a blimp, which is a huge, ugly plastic box that enables me to do my job without distracting anyone on scene during filming. Its biggest drawback, apart from its size, is that it gives limited access to controls. I always shoot in manual, so you have to flip it open to access the camera's controls. On film sets, the lighting is consistent so there is rarely a need to change settings, but outdoor scenes present more of a problem. It's like doing embroidery with gardening gloves on. I often think of myself as a photo ninja, moving stealthily around the set unnoticed without making a sound!"

While Helen's role is centred around getting the best possible images of the scenes, she's well aware of the constraints. "I have free reign to take pictures so there is a lot of judgement involved in knowing when it's OK to take pictures and when it's best to back off – this is especially true when ➡



“THERE ISN'T MUCH SPACE ON A FILM SET, SO YOU'LL OFTEN FIND ME CRAMMED BETWEEN TRIPOD LEGS OR UP ON A ROOF TRYING TO FIND A DECENT ANGLE”





“EVERY SINGLE PERSON AND DEPARTMENT ON SET IS A GREAT PHOTO WAITING TO HAPPEN: THE EFFECTS, THE FIGHTING, THE ZOMBIE STUNT TEAM JUMPING OFF CLIFFS...”

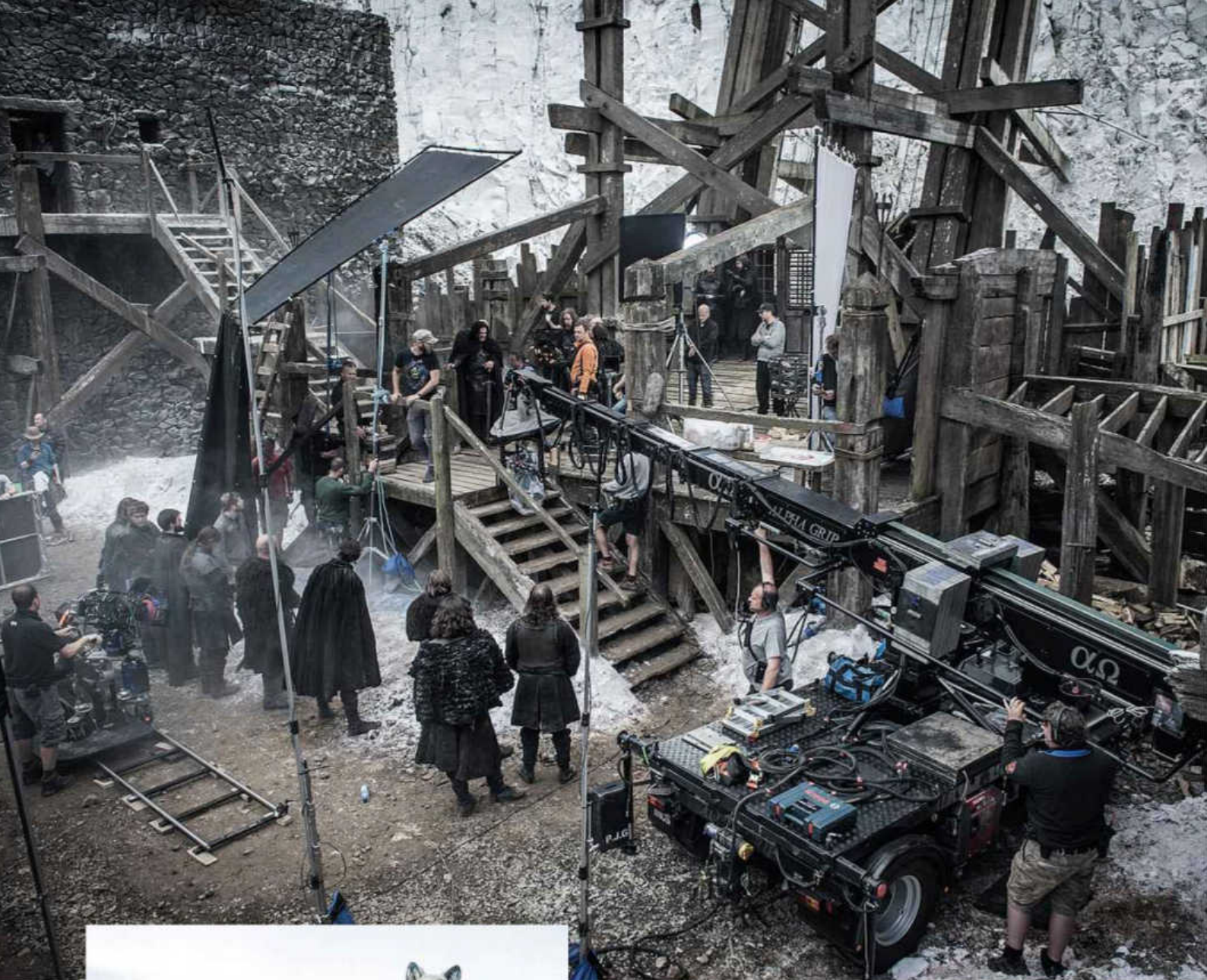
shooting emotional scenes, where the actors have needed to get themselves into a tough emotional place and the fewer people around the better. It's a very tense environment on set so you need to respect everyone's job. I never move while the scene is being shot; I don't make a sound and I avoid making eye contact with actors as it's distracting. I also never shoot sex scenes or when the actors are nude – there's no point as the images would never be used.”

The number of shots Helen captures varies according to the scale of the set. “A set-up with simple dialogue may only require 50+ frames to cover it,” reveals Helen, “while some scenes can run into several hundreds. On major scenes like the Battle of Hardhome (season 5, episode 8), we had 360” of cool stuff to capture over four weeks. There were aircraft engine fans on cranes being operated by the SFX team, with lorries armed with snow cannons firing five different types of snow. Every single person and department on the

set is a great photograph waiting to happen: the effects, the extras running and fighting, the zombie stunt team jumping off cliffs and so on. There is so much to shoot on these days and I love that – until around 7pm that night when I download the cards and have to edit and tag thousands of images. I probably worked five days straight editing, tagging and retouching that one scene.”

Helen's job is certainly challenging, but is one that never lacks in variety, offering something new each day. Fans of the show are well aware of the vastly different locations, with filming taking place as far and wide as Northern Ireland, Malta, Croatia and, Helen's favourite location, Iceland. With so much going on in so many amazing locations, Helen is unlikely to fall into the 'nine-to-five' rut most of us with 'normal' jobs face. That's not to say it's always comfortable...

“There is no such thing as an average day on a film set. On the Monday I could be up a mountain in the pouring rain at 4am,



6

Helen whisks some of the stars off set for a few minutes to capture these dramatic portraits: 1) Sansa Stark (Sophie Turner); 2) Brienne of Tarth (Gwendoline Christie); 3) Ser Jaime Lannister (Nikolaj Coster-Waldau). 4) Queen Daenerys Targaryen (Emilia Clarke), the Mother of Dragons. 5) A behind-the-scenes shot of the incredible set of Castle Black. 6) A direwolf is carried on set. 7) A scene of life (and death) in the land beyond The Wall.



7

shooting in miserable weather, being hit by strong winds and dozens of farting horses. The next day I could be sat in a boat in the middle of the sea, seeing a stuntman set on fire and kicked into the water. The day after that we're in a nice warm studio with coffee machines doing five pages of dialogue and everyone's having a great time, cracking jokes and acting as if Monday had never happened.

"Although what I shoot one day can be completely different to the previous one, I do have a general routine. I drive to set in the morning, pack all my gear into my specially-modified dog trolley, go on the set, watch the rehearsal and have a coffee and a bite to eat. Then I'll shoot for 12 or so hours. When I've

finished I go back and clean my gear – this could involve removing sand and dirt or drying the kit that got soaked in the snow. Then I go through all the images. First, I remove all the crunched up wind and rain faces and closed-eyes photos. Then I begin the process of grading to match what the director of photography is going to grade and match colours, then I do a bit of retouching if required. I also have to tag every person in the shot, so if it's a wide scene that includes crew members, I have to tag every single one of them for the legal department. I tag the location, the scene number, the episode number, then bang my head on the desk a few times as it's such brain-scrambling ➡



1



2

“IT REALLY BRINGS SOMETHING EXTRA TO THE WORK WHEN THERE IS TRUST AND ATTENTION. I’M SO LUCKY TO BE ABLE TO DOCUMENT A MAJOR PART OF SOMEONE’S LIFE AND I LOVE THAT”

work! Then I send all the images on a hard drive to HBO in America and wait to see them in print. It’s hard work and often not glamorous at all. But even when I’m standing there covered in fake blood, soaked to the skin and foot deep in mud, knowing I may need to throw my boots in the bin at the end of the day, there has never been a point where I wished I had a different job.”

That point was proven early on by the fact that Helen became pregnant while shooting season one and gave birth by crash caesarean eight weeks before the filming of season two began. Despite going through this dangerous procedure, she was back on set for the start of the second season. “I’m really lucky in that what I do comes naturally to me, so the creative side didn’t suffer at all, it was just the

physical and emotional side of things that was tough.” Her baby daughter Wren subsequently became part of the cast, playing the part of Rhaego Drogo, child of Daenerys Targaryen and Khal Drogo.

Each season takes six months to shoot, so it’s no surprise that the *Game Of Thrones* cast and crew have become very close. “I’m lucky that I have a great relationship with most of the cast and crew. We’ve been shooting for such a long time that people have married, bought houses, hit a lot of milestones and achievements and had kids (‘Throne Babies’), so we’re all going through a lot of life experiences together. It really brings something extra to the work when there is trust and attention. I’m lucky to be able to document a major part of someone’s



1) Arya Stark (Maisie Williams) trains with her sword 'Needle'. 2) The sellsword Bronn (Jerome Flynn) in action. 3) Littlefinger stands over his wife Lysa as she falls through the moon door while Sansa Stark looks on in shock. 4) Orell, played by Mackenzie Crook. 5) Maisie Williams prepares for her next scene. 6) Beric Dondarrion (Richard Dormer) during his duel with Sandor Clegane.



life and I love that, so I really care about what I'm shooting. We're all a big family, so there's very little 'getting to know you' as there normally is at the start of a new job.

"It's amazing to see the younger cast members grow up and develop their maturity and self-confidence. Over the seasons, I've learned to photograph them differently as they've got older. In season one Sansa Stark (Sophie Turner) was a young girl, now she's a young woman, so I shoot her differently. I don't think about it in terms of 'age' but as character development – Sansa's character is still relatively young in

the show but her life experiences have made her mature beyond her years and it's this I aim to capture. It's the reason why I never read the books – I didn't want to know how the characters would develop down the line as it could affect how I shot them in the present. For instance, Theon Greyjoy (Alfie Allen) has had a wide character arc since season one. If I'd known he'd become one of the bad guys in later seasons, I might have unintentionally captured more shifty glances, and knowing he'd soon become 'Reek', I'd have felt sorry for him and maybe not shot so many heroic asshole poses. ➔



1



2

“YOU DO SO MANY AMAZING THINGS YOU’D NEVER DO IN ANY OTHER LINE OF WORK. HOW MANY PEOPLE CAN SAY THEY HAVE STOOD ON A GLACIER AND WATCH SOMEONE GET SET ON FIRE?”

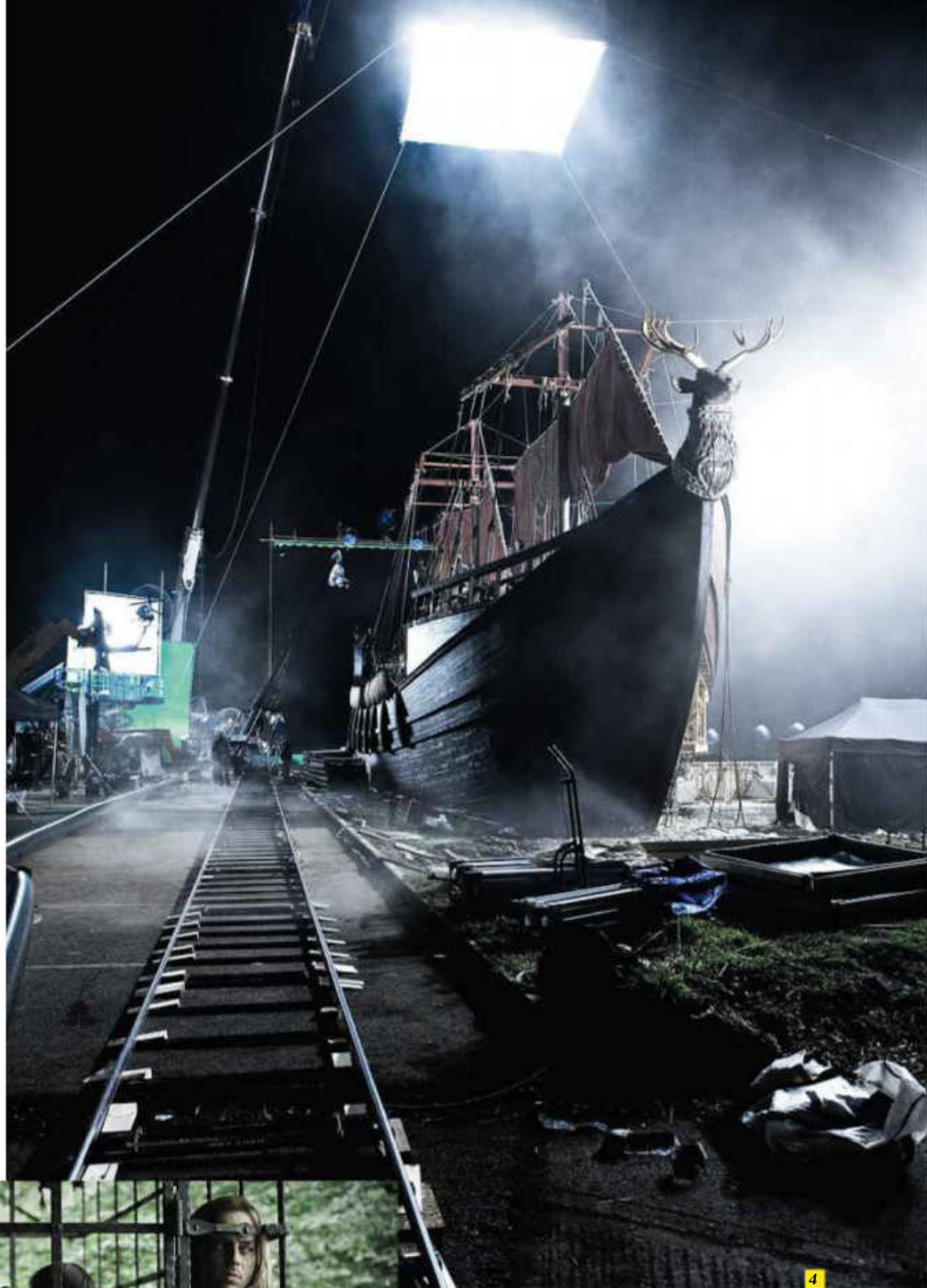
As well as having to stay in the moment, it’s also important I capture the character and not the person playing them. For instance, when I’m shooting Cersei Lannister, it’s not actress Lena Headey; when you see photos of her you see a woman who is ruthless and serious, which is the total opposite to Lena who’s always laughing and joking.”

While we’re talking cast, I joke and ask her if Kristian Nairn, who plays Hodor, says ‘Cheese’ or ‘Hodor’ when having his portrait taken. Helen bursts into laughter. “He says Hodor, he really does. When I shoot him in the studio, he always says Hodor under his breath. I love Kristian, he’s such a lovely person. He’s a very popular DJ in Ireland you

know, just google ‘Rave of Thrones’!”

Having been there from the start, who better than Helen to ask what she thinks are some of the key reasons behind the incredible success of *Game Of Thrones*.

“The show is massive and it has such a wide appeal because there is something for everyone. There is a bit of blue for the dads, there is sword fighting, stunts, magic, strong characters, heroes, villains, warfare, history, science and pyromancy, to name but a few. There are so many different facets to the show, creative costumes, make-up and great sets; it’s like ten mini-movies. It also breaks convention, regularly killing off the famous actor or the lead characters.”



1) Tyrion Lannister (Peter Dinklage) is one of the show's most popular characters. 2) Baby Rhaego was played by Helen's daughter Wren. 3) Seconds before filming begins. 4) The purpose-built boat set at the Linenmill Studios in Northern Ireland.

It's clear from her enthusiasm and constant smile while we talk that Helen loves her job and the people she works with. I point out to her that I've rarely interviewed anyone so passionate about their photography. "As a photographer, this is one of the most coveted jobs as you're surrounded by so many other talented creative individuals, such as costume makers, prosthetic artists, set builders, singers, make-up artists, actors, directors, and so on. There are so many skill sets. It's art on an industrial scale.

"You get to do so many amazing things that you'd never do in any other line of work. How many people can say they've stood on a glacier, watch someone get set on fire and

slide down it? I've really got one of the best jobs in photography. The film industry may not be the best in terms of something like job security and so on, but I wouldn't dream of changing it for anything else!"

And with that, Helen calls time. She has a flight to catch and is heading possibly to King's Landing, Winterfell or Old Valyria. She won't say. All I know is that she'll be capturing season six of *Game Of Thrones* and I, like millions around the world, can't wait to welcome it back on my TV screen.

Fans of the show will be glad to know that they won't need to wait long for the return of *Game Of Thrones* to their TV screens. The first episode of season six will be broadcast on Sky Atlantic on 24 April 2016.

IN THE BAG...

"I have two D3's and two Df's. Both D3's are in blimps, one with the best lens ever – the NIKKOR AF-S 85mm f/1.4, the other with the brilliant AF-S 24-70mm f/2.8.

I keep a Df around my shoulder with the 24-70mm f/2.8 fitted and another Df with a 50mm f/1.4 in a bag, where I'll keep a 70-200mm f/2.8 for longer shots. I use a Nikon D800 to shoot posters in the studio, usually with the 85mm f/1.4. I keep a Nikon Df with me as it's light and small and the sensor delivers incredible images. It's ideal to keep under my raincoat when it's pouring with rain, so I always have a camera with me in case a shot comes up. It performs brilliantly in low light too; I've captured images at extremely high ISOs that revealed details I couldn't see with the naked eye. It's robust as well; I've dropped it down sand dunes and proverbial cliff faces and never had a problem with it. In a job like this I've no time to worry about my equipment and I do mistreat them at times but they still work perfectly."



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SONY A7R II

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Plus

GEAR NEWS: Major product launches from Nikon and Fujifilm head up this month's news *Page 98*

BUDGET BACKPACKS: A dozen of the best backpacks under £160 tested and rated *Page 104*

AURORA HDR PRO: We put Macphun's advanced HDR software to the test *Page 114*



A TERRIFIC TRIO FROM NIKON

NIKON SHOWCASES ITS THREE NEW FLAGSHIP CAMERAS AT CES

NIKON TOOK CENTRE-STAGE at CES Las Vegas in early January with its announcement of three new flagship cameras – two DSLRs and its first dedicated action camera.

The Nikon D5 (1) replaces the D4s as its flagship professional FX-format model, boasting major improvements to its specification, in particular its AF system, ISO sensitivity and video capabilities. Boasting a new 20.8-megapixel full-frame sensor and EXPEED 5 processing engine, the D5 is capable of shooting at up to 12 frames-per-second with an ISO of 100-102400 (expandable to 50-328000!) and can shoot 4K UHD 2160/30p video. To aid action and wildlife photography, the D5 offers a 153-point AF system (with 99 cross-type sensors) and a highly refined mirror mechanism that allows minimal viewfinder blackout to aid tracking moving subjects within the frame. Other features include a 3.2in LCD monitor boasting a 2,359,000-dot resolution and touchscreen capabilities, dual card slots and 180,000-pixel 3D Matrix metering.

Nikon also announced the D500 (2), its latest top of the range DX-format DSLR. Using the same AF system as the D5, the 20.9-megapixel D500 can shoot at ten frames-per-second, records 4K UHD and boasts a tilting 3.2in 2,359,000-dot

resolution touchscreen. It is the first model to use SnapBridge, a new facility Nikon has developed to allow the camera to be permanently connected via Bluetooth or Wi-Fi to a smart device.

The KeyMission 360 (3) is Nikon's first action camera and uses an image sensor and lens combination on two sides to provide 4K video with 360° coverage. With its waterproof (30m) and shockproof (2m) capabilities, it's set to offer a viable alternative to the likes of the market-leading GoPro range.

All three cameras are expected to be released in March/April but no date or price details have yet been announced. www.nikon.co.uk



Above: Nikon unveiled three exciting new flagship models at CES in Las Vegas: the D5, D500 and KeyMission 360 action camera. We can't wait to get our hands on them for a proper testing!

FIRST LOOK...



Editor Lezano was in Las Vegas for CES and attended the official Nikon launch. Here are his thoughts on the new cameras...

"We'd heard rumours of a new Nikon DSLR before the launch but nobody expected three new models from Nikon. All three cameras boast an incredible specification and I'm in no doubt they'll be very popular. After the announcements, we were whisked off into the Nevada desert by Nikon to try out the DSLRs, testing the AF against quad bikes racing across the sands and trying out their low light capabilities down abandoned gold mines. As they were pre-production models, we weren't able to publish images taken with them, but in the time I had with the cameras, I can say the new 153-point AF system is superb, while the quality of the high-ISO images is very impressive indeed. I'm looking forward to testing these models and the innovative KeyMission 360 soon."



“THE NEW 153-POINT AF SYSTEM IS SUPERB, WHILE THE QUALITY OF THE HIGH-ISO IMAGES IS VERY IMPRESSIVE”

FUJI LAUNCHES X-SERIES BEAUTIES

POPULAR X-SERIES LINE-UP GROWS WITH THREE NEW CAMERAS

INNOVATION IS ONE of the key reasons behind the success of Fujifilm's X-series and this trend continues with the launch of its X-Pro2 (1). This latest flagship model boasts a 24.3-million pixel X-Trans CMOS III APS-C-sized sensor and X Processor Pro engine, which claims four times the processing speed of conventional processors, giving it faster AF, lower noise and improved tonal and colour reproduction than the previous EXR Processor II.

The rangefinder-style X-Pro2 is the only interchangeable lens camera to feature a Hybrid Viewfinder system incorporating both electronic and optical viewfinders, allowing you to make use of the benefits of both types of viewing option. A magnesium alloy body with 61 seals makes it splash- and dust-proof, while the shutter system has been improved, now giving a top speed of 1/8000sec and flash sync at 1/250sec.

Also new is the Fujifilm X70 (2); the smallest and lightest model in the range boasting an APS-C sensor. The 16.3-megapixel model features a Fujinon 18mm f/2.8 lens (equivalent to 28mm in 35mm terms) and a teleconverter mode that boosts the focal length to the equivalent of 35mm and 50mm. Aimed at enthusiasts, it is built to a premium standard and boasts a wide range of features including film modes, 180° tilting



touchscreen, Full HD video, fast AF and Wi-Fi.

Also announced by Fujifilm is the X-E2S (3), which updates the original X-E2 with improved handling and an electronic shutter, as well as incorporating the same AF system as found on the X-T1/X-T10. Current X-E2 users should visit Fujifilm's website as the latest free firmware update offers some of the performance benefits found on the X-E2S.

Further announcements include the Fujinon XF 100-400mm f/4.5-5.6R LM OIS WR super-telephoto zoom and the EX-X500 flashgun. No details of availability or prices have yet been announced.

www.fujifilm.eu/uk



METZ FLASH

Aimed at photographers and videographers, the Metz 44 AF-2 is a powerful flashgun with a Guide number of 44 (ISO 100, m at 105mm), tilt/swivel head with motorised zoom facility (24-105mm), full TTL for leading brands plus modes like slow-sync and rear-curtain sync. It also boasts a LED video light with 100-Lux output (at 1m) for lighting when shooting video. It's available now for £180. www.metzflash.co.uk



KENKO REALPRO

Kenko has released the RealPRO range of filters, available exclusively at Wex Photographic. The range offers premium quality and consists of three filter types: UV, CPL and a ten-stop ND. The UV and polarising filters have a water-repellent Anti-Stain Coating and are sized from 37-82mm, while the ND1000 filter comes in 49-82mm. Prices start at £33. www.wexphotographic.com



SAMSUNG'S NEXT GENERATION SSD DRIVE

We recently tested Samsung's new T1-series SSD portable drive and found it outperformed standard external drives by a huge margin. The Samsung Portable SSD T3 boasts improved performance over its predecessor, using a USB 3.1 interface for speeds up to 450MB/sec and is available in capacities of 250GB, 500GB, 1TB and 2TB. Available in February, prices are still to be confirmed.

www.samsung.com



NEW LENSES

LUMIX SUPERZOOM

Panasonic has added to its LUMIX series line-up with a new lightweight stabilised 100-400mm f/4-6.3 telezoom. Constructed of 20 elements in 13 groups, the LEICA DG VARIO-ELMAR 100-400mm f/4.0-6.3 ASPH boasts nine blades for attractive bokeh. It also features Power Optical Image Stabilisation to reduce shake, important at longer focal lengths such as this – an equivalent 200-800mm in 35mm terms. The new lens is available in March, priced at £1,350. www.panasonic.com



LIGHT & FAST

Olympus has a knack for squeezing great products into small packages. Its latest lens is no different – a 300mm f/4 telephoto that measures just 227mm in length and weighs under 1300g. The new M.ZUIKO Digital ED 300mm f/4 IS PRO boasts a new Sync-IS system that works alongside in-body stabilisation found in the OM-D E-M1 and E-M5 Mk II, claiming up to six stops of shake reduction. Interested? It'll set you back £2,200 when it goes on sale later this year. www.olympus.co.uk



TOKINA WIDE-ANGLE

Tokina has announced the AT-X 14-20mm f/2 PRO DX, an ultra wide-angle lens for APS-C users. Offering a fast f/2 maximum aperture, the new optics feature 13 elements in 11 groups, anti-flare coating and a focus clutch mechanism that allows for quick switching between AF and manual focus. The lens will be available in Canon and Nikon fittings, however no UK price or availability has been confirmed as yet. www.tokinalens.com



SONY A7R II

The second generation A7 range looks to build upon the strong foothold gained by the first. Has the A7R II now caught up to speed?

Test: JORDAN BUTTERS

SPECIFICATIONS

Price: £2,600 (body only)
Image sensor: Full-frame BSI CMOS (35.9 x 24mm)
Resolution: 42.4-megapixels
Maximum image resolution: 7952x5304 pixels
AF points: 339 phase- & 25 contrast-detection
ISO range: 100-25600 (expandable to 50-102400)
Shutter speeds: 1/8000sec-30 seconds & Bulb
Continuous frame rate: Five frames-per-second
Built-in flash: No
LCD monitor: Tilting 3in, 1,228,800-dot
Storage: SD (SDHC/SDXC)
Size: 126.9x95.7x60.3mm
Weight: 625g (including battery and card)

BACK WHEN I ATTENDED the launch of the original A7 and A7R in London, in 2013, I remember being incredibly excited about these promising propositions. A duo of high-resolution, full-frame mirrorless models that boasted amazing image quality in a small package with a sturdy, premium feel – on paper, the A7 range sounded idyllic. However, when I finally got to spend a good amount of time using one I was disappointed. The sensor was fantastic and the image quality was everything I'd wished for, but the camera's clumsy button layout, frustrating menu system and seemingly archaic autofocus completely ruined the experience.

Since the launch of the initial models, Sony has been very busy tweaking and building upon the base that it created and there are now a plethora of A7 models to choose from. The A7S arrived mid-2014 and offered video shooters a small full-frame camera with incredible low-light sensitivity. Later that year the A7 II was announced, followed by the A7R II during the summer of 2015 and the A7S II most recently at the end of last year. The A7S II is primarily targeted at videographers, so I've concentrated this test on the flagship A7R II.

First things first, let's talk about the sensor. A jump from the original A7R's not-too-shabby 36.4-megapixels, and a big leap from its stable mate the A7 II's 24.3-megapixels, the A7R II packs a whopping 42.4-megapixel backside illuminated full-frame sensor. The images that this camera are capable of are mind-bogglingly detailed, thanks in part to the in-body five-axis image stabilisation and lack of optical low-pass filter. The A7 family is highly regarded for its dynamic range, too, and the A7R II is no exception. As a Nikon D800 photographer, I'm used to being able to pull detail out of deep shadow without

too much noise, but the A7R II blows the Nikon out of the water. Underexposing towards the sun without the need for filters and pulling up the shadows in processing reveals more detail than I remember seeing with my own eyes, and with perfectly acceptable noise levels – it's really quite extraordinary! The low-light ability of the A7S has been passed on to its bigger brother too – the A7R II boasts a native ISO of 100-25600, expandable to ISO 50-102400. Files are usable up to ISO 1600 with noise creeping in from ISO 3200.

A new shutter mechanism is said to eliminate the shutter slap problems that the A7R suffered from. There's also an electronic front shutter option to reduce vibrations further, or you can choose a silent shooting mode for noise-sensitive environments.

For the video fans, the A7R II is a highly covetable item – you can record 4K video without the need for an external recorder, although you do need super-fast Class 10 UHS-3 cards. There's a Super 35 (APS-C) crop mode too – the resolution is so high that this output is in 4K as well. The A7R II is equipped with a clean HDMI output and external headphone and microphone connections, plus you can output video to the same S-Log2 profile also found on Sony cinema cameras, making it perfect for advanced or professional videographers.

In hand, the A7R II is slightly bigger than its predecessor due to the in-body image stabilisation. It's no worse off for the extra



SECOND-TIME LUCKY

The A7R II's slightly deeper form and grip should sit well with DSLR users tempted by this impressive mirrorless full-frame model.

bulk, however – the body is still small and made from magnesium, it's strong, light and has a premium feel. It's weather sealed too. A large rubber grip offers good purchase and the camera feels nicely balanced, even with a heavy lens on the front – surprising for a camera of this size. The button layout has changed slightly from the original model – most notably the shutter button sits further forward on the top-plate, which is a far more comfortable and natural position. The front control wheel has been moved and is more ergonomically pleasing than before.

There is an array of buttons to the rear, almost all of which can be programmed to perform virtually any function. I'm all for customisation, however each button is labelled with its standard function (with the exception of three custom buttons – C1, C2 and C3), so why would you want to change a button labelled 'ISO' to control something else? This is not something I can see many using. After a time with the A7R II you quickly learn how to perform the vital functions using the existing layout. The 'mod cons' of WiFi and NFC are included as well.

A 1,228,800-dot 3-inch LCD screen occupies the remaining space on the back. It tilts up about 107° and down by roughly 41° too, which is handy. Most of your compositions will likely be made via the OLED electronic viewfinder however, which has also improved since the last model. Boasting a 0.78x magnification, it's fast and clear and can display a large amount of information as well as focusing aids such as zebra or focus peaking.

Shooting with the A7R II, I noticed a big improvement in autofocus speed over the



Exposure: 1/640sec at f/8 (ISO 200)



Exposure: 1/30sec at f/8 (ISO 200)

previous version. The AF system is impressive in numbers alone: 399 phase-detection and 25 contrast-detection points can be put into action to keep subjects in focus. There are a number of customisable tracking modes to play with, but setting the camera to single-point continuous AF demonstrated the camera's increased ability. It was able to track changes in focal distance quickly and coped well with moving targets, but was a little sluggish on objects approaching the camera. The burst mode has been upped considerably to 5fps from 1.5fps – a marked improvement. These changes bring the Alpha 7R II in line with any mid-range DSLR, but it is still definitely not an action camera.

Battery life is nothing to write home about and there's always going to be a trade-off when utilising a small form – bigger batteries means longer life and there simply isn't the room in this camera. I think Sony realise this

too, and that's why the A7R II body ships with two batteries – a nice touch and one that users will appreciate.

While being able to shoot at this resolution has its obvious advantages, it has its pitfalls too. The resulting files are huge and there's a requirement for your memory cards and hard drives to be too. Even using a Class 10 SD card you can forget about rattling off a large number of Raw files as the buffer soon fills up. While the camera is writing to the card you cannot review images or use the LCD screen either – this is hugely frustrating and sometimes results in a long wait before the camera becomes usable again. Furthermore, the A7R II only offers one SD card slot, so if you want to shoot Raw and JPEG you are putting all of your eggs in one basket – this is a major oversight and something that could put off many professional users.

LENS OPTIONS

Almost as important as the camera that you choose are the lenses that you use with it, so glass is an important consideration. The A7 range uses Sony's full-frame E-mount range (dubbed FE) and, while there aren't a huge number of FE-mount lenses on the market, the ones that are available are highly regarded. Alongside Sony's own prime and zoom E-mount lenses, the likes of Zeiss, Mitakon, Samyang and Lensbaby all offer full-frame E-mount optics. Furthermore, there are also several adaptors available to fit different fitment lenses to the A7R II, the most popular of which being adaptors to use Sony A-mount and Canon EF lenses.

One key selling point of the A7R II is the five-axis image stabilisation. As the stabilisation system is housed within the camera body itself, it can stabilise any lens with electrical contacts. Even older, manual focus eBay bargains benefit from three-axis stabilisation, once you manually tell the camera the focus length being used via the menu system. Clever stuff!

CLOSEST RIVALS

● **FUJIFILM X-T1:** Another hero in the mirrorless revolution, Fuji's offering is stylish and features a 16-megapixel APS-C X-Trans CMOS II sensor. Despite the lower resolution, image quality is very good and the X-T1's electronic viewfinder is rivalled only by the Sony on test. It's cheaper too, weighing in at around £850 (body-only).

● **CANON EOS 5DS:** If big resolution is your thing then consider Canon's behemoth – a 50.6-megapixel full-frame monster. Choose between the EOS 5DS and 5DS R, the difference is that the R model packs a self-cancelling filter for sharper images. The EOS 5DS is around £2,700 and the EOS 5DS R costs £3,200.

● **NIKON D810:** The D810 boasts a full-frame 36.3-megapixel sensor minus optical low-pass filter. It's not as well equipped for video as the A7R II, but it makes up for this with fantastic dynamic range, incredible detail and fast and accurate autofocus. The D810 is currently available for around £2,400 body-only.

VERDICT

The camera that the A7R should have been; almost all of the original's problems have been addressed. The new sensor is incredible and images quality is second to none – packed with detail, great dynamic range and colour. The A7R II has its frustrations, but if you can get past these, and learn to love its controls, menus and little quirks then you won't be disappointed.

Handling	18/20
Ease of use	16/20
Features	19/20
Performance	20/20
Value	17/20

Overall 90/100



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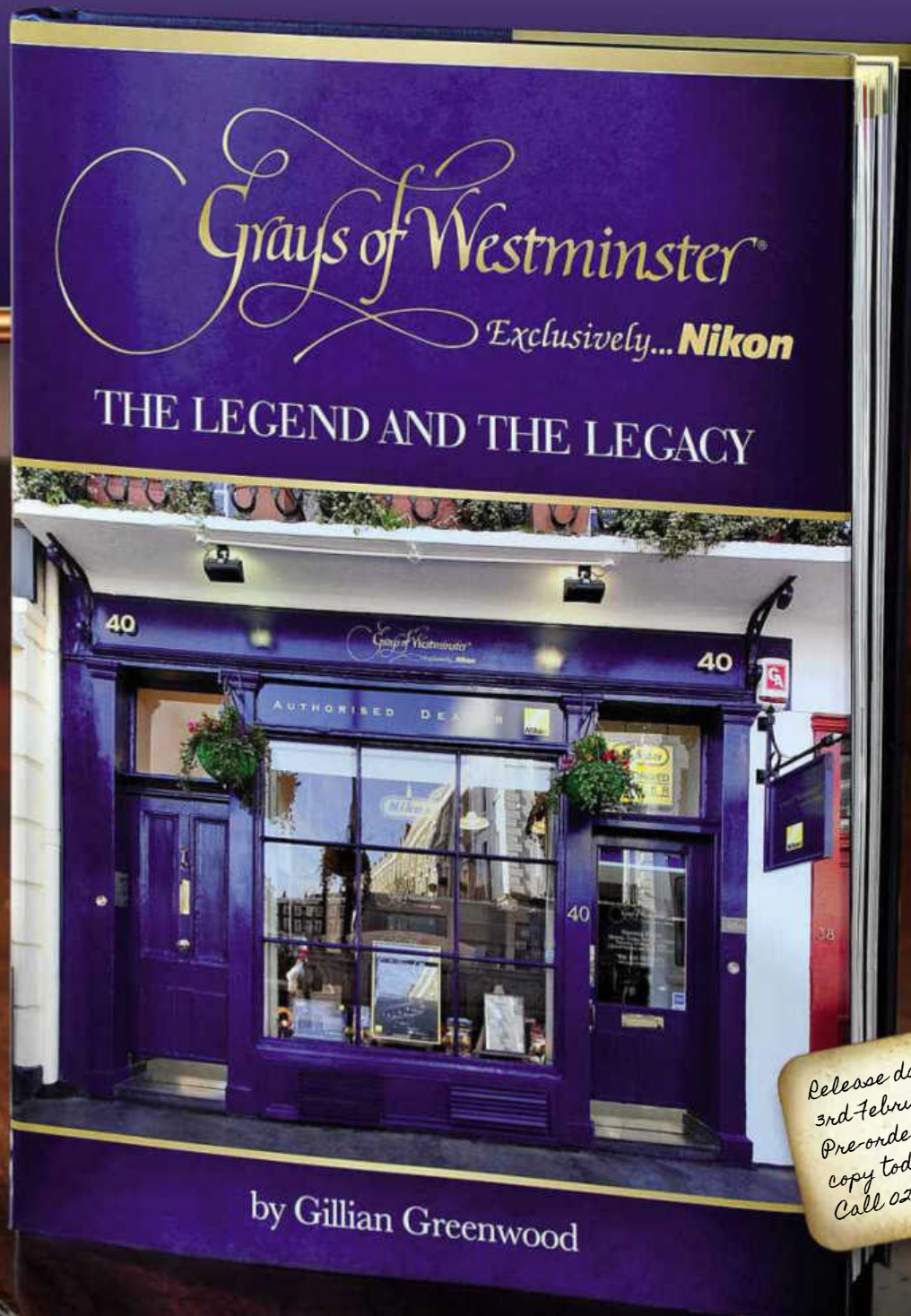
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*A Shop Selling Nikon?
It'll Never Work!
Thirty Years in the Making...*

GRAYS OF WESTMINSTER THE LEGEND AND THE LEGACY

by Gillian Greenwood

Grays of Westminster is not simply a famous Nikon camera shop; for many photographers around the world it is an institution and its name has become a byword for excellence. It has won numerous awards and distinctions and is the first camera shop in the world to be granted its own Coat of Arms by Her Majesty's College of Arms.

The Legend of the Legacy is a celebration of the last 30 years of the history of Grays of Westminster and tells the extraordinary story of its development from a tiny mail order business with modest beginnings to its present incarnation as a unique company that looks after more than 49,000 customers worldwide.

Gillian Greenwood superbly illustrated account offers a fascinating view of the singular Nikon-only camera shop and her anecdotal style provides an in-depth understanding of just what makes Grays of Westminster tick. She vividly describes the building, the man who founded the company, the people who run the shop and some of its famous visitors.

The Forward is by the President of the Nikon Corporation of Japan.

208 pages, 183 colour & black & white photographs and illustrations, 274 x 194mm, hardcover £30.00

BACKPACKS UNDER £160

WHETHER ON AN URBAN SAFARI OR TREKKING IN THE GREAT OUTDOORS, THERE IS NOTHING LIKE A BACKPACK FOR CARRYING IN COMFORT. WE TEST A DOZEN AVAILABLE FOR UNDER £160

Test: RICHARD HOPKINS

WHEN IT COMES to carrying a full DSLR outfit, you can't beat a backpack. If you've never tried one, you'll be amazed. With the load evenly distributed across your back and shoulders, the weight should just disappear – along with the crocked neck and lumbar pain that often comes with humping a lop-sided shoulder bag. The other major bonus is your hands are left completely free.

The downside, of course, is access to your gear is limited and you often have to take off the backpack to get inside. However, there



are a few innovative solutions to that, as featured in one of the backpacks on test. For backpacks that unzip from behind the main compartment (to prevent pick-pocket theft) and have a waist strap, you could slip the harness off your shoulders and pull the bag around to your stomach. Then everything opens up conveniently in front of you.

Backpacks come in all shapes and sizes, and colours too, and this selection covers all of the main options up to a budget of £160. Apart from size differences, there are broadly two types of design style: backpacks that are exclusively for camera equipment; and those that also have more room for general leisure

and personal items. The amount of space allocated to each utility varies a lot too, and is given in the reviews. Bear in mind that if a particular backpack takes your fancy but is just a bit too small for your kit, or larger than you need, then there's a good chance it will be available in a different size.

Speaking of size, there's a new generation of smaller backpacks (and bags) appearing now, designed with mirrorless camera systems in mind. They're not designed like smaller versions of regular backpacks that are reconfigured to accommodate a smaller number of the same-sized items. With the backpacks for mirrorless models, they are

properly scaled down all-round to take the same number of smaller items. It's an important difference.

The test procedure was straightforward enough, and as real-world as we could make it – load the backpacks up with camera gear, put them on, adjust the harness, and set off on an urban safari. We weighed them and measured them, and put an estimate on the capacity of the main camera compartment in litres. For comparison, a regular tin of baked beans is almost exactly 0.5 litres. Don't be surprised if our measurements are slightly different from the manufacturer's quoted specifications – they often are!



ANATOMY OF A BACKPACK

- 1) Top access: Fast and easy access to your kit
- 2) Grab-handle: A convenient way to hold your bag
- 3) Rear-opening: Gives more security for your kit
- 4) Side-access flap: Additional access to your photo gear
- 5) Spare attachment rings: Fixings for a small torch, etc
- 6) Security clip: Extra security but slows down access
- 7) Extra grab handle: For carrying the bag in tight spaces
- 8) Velcro dividers: Allows for fast and easy adjustments
- 9) Rain cover: Additional protection from the elements
- 10) Laptop slot: Dedicated compartment for your laptop
- 11) Inner pocket: Additional storage for accessories
- 12) Tripod attachment: A secure way to fix your tripod
- 13) Padded straps: Comfort and support are essential
- 14) Waist strap: Provides stability, support and security
- 15) Weatherproof zip: Most bags offer this facility
- 16) Back support: Thick padding helps on long treks
- 17) Storage mesh: Separates main compartments
- 18) Trolley strap: Lets the bag slip on to a trolley handle
- 19) Expansion gusset: Some bags expand for extra space



FEATURES TO LOOK FOR

Extra features can make all the difference. Look for things like a padded slots for laptops, which are commonly found on medium and large backpacks. Most smaller models have space for a standard iPad/tablet. Straps for a tripod are another feature well worth having, plus a rain cover, and smaller features that are easily overlooked, such as grab-handles, a trolley strap to hook over the handle of a roller suitcase, and simple accessory loops to attach small items like a filter wallet or torch. Along the same lines, elasticated side pockets

are handy for drinks, and can also take another lens or flash, at least temporarily, as the mesh doesn't offer much protection.

Then there's the harness and comfort, which are very personal things as we're all different. A backpack that's perfect for one person might not suit someone else nearly so well – as we discovered during our testing.

There are some general rules though. Wider shoulder pads spread the load better, and plenty of firm padding is good, not too soft and squashy, on the back panel too. A chest or sternum strap also makes a big difference, preferably adjustable for height.

Better harnesses have tension adjusters at the top that let you raise the height on your back and move the balance forward. Waist straps come into their own in uneven terrain, preventing the weight from swinging side to side. It's important to try before you buy. Load up the backpack with a reasonable amount of gear, adjust the straps and see how it feels. It's hard to say what it'll be like on a long hike, but if uncomfortable with just a quick try-on test, then it will be a lot worse after a few hours. And a word of caution if you're new to backpacks – carrying a lot of weight high up on your back takes a little getting used to.

Lowepro Tahoe BP 150

Street price: £52

Overall size (HxWxD): 39x28x20cm

Capacity of main compartment (approx): 9.8 litres

Weight: 0.8kg

Website: www.lowepro.co.uk

THE SMALLEST, LIGHTEST and cheapest backpack on test, Lowepro's Tahoe BP 150 may be modest on the features front, but still boasts a 9.8-litre camera compartment that beats many larger and more expensive backpacks.

Ten litres of camera gear is quite a load, and would make for a very heavy shoulder bag, whereas the Tahoe's simple dual-harness handles it with ease. The storage area is accessed by a weather-resistant zip, and the front then folds right back to fully reveal space for a camera and six-to-eight lenses or equivalent, plus a flashgun. There's a versatile set of Velcro dividers, including one at the top that's partly sewn in and can be folded up for maximum capacity, or folded down to form a separate compartment with its own zip access.

There's more space available in the front, quite a lot actually and with good protection, though only for flatter items – maybe a flashgun rather than a lens. Inside, there are plenty of smaller pockets to keep batteries and cards organised, and a larger padded slot for an iPad. On either side, exterior elasticated mesh pockets are perfect for drinks bottles, and also handy for a lens or flashgun if padded protection isn't needed.

BEST FEATURE

Its value: you get a lot of space for not much money



BEST BUY

VERDICT

Simple, no frills, but easy and effective – the Tahoe's ability belies its small size and low cost. Available in black or red as well as blue. You won't find anything better at this price.

Build quality	★★★★★
Features	★★★★☆
Performance	★★★★★
Value	★★★★★
Overall	★★★★★

Case Logic Reflexion

Street price: £69

Overall size (HxWxD): 47x31x18cm

Capacity of main compartment (approx): 8.5 litres

Weight: 1.3kg

Website: www.caselogic.com

A MEDIUM-SIZED bag overall, though because of the way the camera protection is incorporated, the Case Logic Reflexion also serves as a general purpose backpack. The camera storage area, though – in the base section and accessed by a big zip around the middle – is much less than the compartment capacity suggests, as equipment is held in a removable padded pod of roughly 4.3-litre capacity. It's quite a loose fit, wasting a little space, though it is possible to shove things down into the gaps, up to the size of a flashgun perhaps, to expand its use beyond the camera and maybe two lenses packed in the pod.

There's a padded tablet slot, quite a roomy front pocket (big enough for a flashgun) fitted with sub-dividers for filters and batteries, plus exterior elasticated mesh pockets.

The top section of the Reflexion is a very similar size to the main compartment and in fact the camera pod fits perfectly in there too, if you ignore the rule about packing heavier items lower down. The top unzips and hinges open in the style of a Gladstone bag, and stays open for easy access. A zipped front slot is good for a smartphone, lens caps etc. A fine bag if you're after a general purpose pack.

BEST FEATURE
The top holds open like a Gladstone bag



VERDICT

Good as a general purpose backpack, and just the job for a small outfit when photography is not the main event. Available in anthracite-grey or coffee-brown.

Build quality	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value	★★★★★
Overall	★★★★☆

Manfrotto Street

Street price: £84

Overall size (HxWxD): 46x33x16cm

Capacity of main compartment (approx): 6.3 litres

Weight: 1.1kg

Website: www.manfrotto.co.uk

A MEDIUM-SIZED backpack offering dual functions for both photo equipment and general use, attractively finished in two-tone grey and army-green, with a camo-style lining and bright coloured accents.

The camera compartment in the bottom is accessed by a zip and a fold-down front panel, revealing an equipment pod for a camera and three lenses, but not much more. Removable pods are undoubtedly handy, but eat up a lot of space – leaving just under four litres for camera equipment, reduced from over six litres in the compartment area. The unpadded top compartment is almost the same size as the bottom (the camera pod will just squeeze in) and has the usual pouches and slots for accessories.

On the back is a full-length padded slot that will take a 15in laptop, and there are two slim unlined pockets on the front for a smartphone or small accessories like a memory card wallet. Then there are two slim side pockets, and one of those is intended to accept a couple of tripod legs, with the top secured by a strap, but otherwise they're only big enough for filters and spare batteries. The dual harness also includes a chest strap; no rain cover though.

BEST FEATURE
Discrete two-way colour scheme, with camo lining



VERDICT

Attractively styled, functional, and fairly priced. There's room for a small outfit, and it takes seconds to remove the camera pod, converting to a 100% everyday backpack.

Build quality	★★★★★
Features	★★★★☆
Performance	★★★★☆
Value	★★★★★
Overall	★★★★☆

Digital SLR Photography
HIGHLY RATED

Think Tank Trifecta DSLR 10

Street price: £124

Overall size (HxWxD): 48x30x18cm

Capacity of main compartment (approx): 9.7 litres

Weight: 1.3kg

Website: www.snapperstuff.com

THINK TANK'S TRIFECTA raises the price well into three figures, though the standard rises too. The camera compartment takes up three-quarters of the space available, offering nearly ten litres of storage with greater than average depth – enough to accommodate a gripped DSLR at a pinch. Or a pro-grade outfit of DSLR plus three f/2.8 zooms, or with four or five primes and a flash.

Access to the whole area is available by unzipping the back, or through the two zipped side flaps. Behind all the access flaps are smaller pockets for batteries and cards, and the back flap also has a padded tablet slot. The top compartment looks after personal items, or is big enough for a couple of flashguns. The base can also be folded back, making the whole length of the bag available for a really long lens, although Think Tank doesn't actually mention this and it's not ideal.

The stretchy front panel is designed to accept two tripod legs, with the top secured by straps (provided) that hook into tabs. Think Tank has given some thought to the harness, including a waist strap and a chest strap adjustable for height. The Trifecta comes with a separate rain cover and is a well thought out and high quality option.

BEST FEATURE

Tailored to the classic trinity of wide, standard and telezooms



Digital SLR Photography
BEST BUY

VERDICT

The Trifecta is specifically designed for larger DSLR outfits – giving fast access. It does a great job of swallowing them up, and offers a choice of configurations, too.

Build quality	★★★★★
Features	★★★★☆
Performance	★★★★☆
Value	★★★★☆
Overall	★★★★☆

Manfrotto Off-Road Hiker 20L

Street price: £129

Overall size (HxWxD): 50x27x17cm

Capacity of main compartment (approx): 3.6 litres

Weight: 1.5kg

Website: www.manfrotto.co.uk

DESIGNED FOR HIKING and active leisure, there's strong emphasis on comfort and secure wearing, with a contoured internal chassis and fully-featured harness that includes a large and padded waist strap, height-adjustable chest strap and load tensioners for the main harness. It might look like a jumble of straps, but once put on and tightened down, it feels glued to your back.

The camera compartment is small at 3.5 litres, with room for no more than a DSLR and two lenses, accessed through a zipped side flap. On the opposite side there's a large pouch, probably intended for a flask, that will just about take a 70-200mm f/2.8 zoom, though without any protective padding. The only padding in the entire bag is around the camera compartment itself. This comes out, and with the central divider in the main bag unzipped, the whole interior can be used as one big hold-all.

Other concessions to photography include mini-bungees to secure a light tripod and straps to prevent a camera around your neck from bouncing around. The larger Hiker 30L offers much more camera storage space, and all Hiker backpacks come in attractive choices of two-way colour schemes, with bright rain covers.

BEST FEATURE

The contoured chassis hugs your back



VERDICT

This is more of a serious hiking bag, with sports and leisure activity taking priority over picture-taking. It's very good for that, but less good for serious photography.

Build quality	★★★★★
Features	★★★☆☆
Performance	★★★★☆
Value	★★★★☆
Overall	★★★★☆

Case Logic Kontrast Pro-DSLR

Street price: £130

Overall size (HxWxD): 47x33x27cm

Capacity of main compartment (approx): 16.2 litres

Weight: 1.7kg

Website: www.casellogic.com

NOT QUITE THE tallest backpack, but generous on the width and depth for a capacious 16.2 litres of storage, all devoted to photo equipment. It's top of the Case Logic range and doesn't want for much.

The main compartment unzips and hinges sideways, revealing a cavernous bright green interior, with room enough for a camera and six to ten lenses, with a couple of dividers to spare. Alternatively, stand the bag on its firm puddle-proof base, and unzip the top to remove the camera from its custom cradle – with any lens attached.

The back has padded slots for both a 15in laptop (may be tight on the height) and a tablet, and a tripod can be strapped to either side, with legs secured in the elasticated drinks pockets. There are zipped organiser pockets inside and outside the front and top flaps, with the front pouch easily large enough to take a couple of flashguns.

The harness includes a chest strap, but isn't very wide or overly padded, considering the weight potential of maybe 10kg (there are also five grab-handles). That's a lot to lug around, but when more lightly loaded, you can luxuriate with plenty of space for everything and easy access.

BEST FEATURE

Its innovative camera cradle allows for fast access to kit



Digital SLR Photography
HIGHLY RATED

VERDICT

On cost-per-litre of camera storage, the Case Logic Kontrast is hard to beat and the interior can be configured any which way. It's also stacked with handy features.

Build quality	★★★★★
Features	★★★★☆
Performance	★★★★☆
Value	★★★★☆
Overall	★★★★☆

Think Tank Urban Approach 15

Street price: £132

Overall size (HxWxD): 46x28x18cm

Capacity of main compartment (approx): 12.5 litres

Weight: 1.4kg

Website: www.snapperstuff.com

THE URBAN APPROACH is designed specifically for mirrorless cameras, or smaller DSLRs.

We had no trouble at all rearranging things to accommodate a hefty Canon EOS 5DS R though; the width of the bag is quite narrow so DSLR lenses might not fit so well. For example, three across could be too tight and the dividers don't really work for two across.

It's a simple design, basically a big black box, with classy leather accents and the whole area is available for camera equipment. Access is only through the front, which unzips and folds down. On the inside behind the flap are two zipped pouches for small accessories like batteries and memory cards, and there's another slim pocket on the outside intended for a smartphone. On the back is a padded compartment that will just take a 15in laptop, and there is a second slot for an iPad/tablet as well.

That's it on the accommodation front, apart from elasticated pockets on either side designed to accept two tripod legs, with the top secured by a separate strap provided. Alternatively, these pockets will stretch just enough to take a very small drinks bottle. The harness is well padded and contoured for comfort, and includes a chest strap.

BEST FEATURE

Made for mirrorless models, with classy touches



VERDICT

A classy looking backpack, with a slender profile ideally suited to smaller CSC systems, though an extra centimetre here and there would extend its appeal significantly.

Build quality	★★★★★
Features	★★★★☆
Performance	★★★★☆
Value	★★★★☆
Overall	★★★★☆

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Manfrotto Pro Light RedBee-210

Street price: £140

Overall size (HxWxD): 50x34x25cm

Capacity of main compartment (approx): 19.8 litres

Weight: 1.8kg

Website: www.manfrotto.co.uk

DESIGNED FOR BIG cameras and big lenses, including long pro-spec primes and even 150-600mm telezooms, this Manfrotto beast has nearly 20 litres of equipment storage space – the most here, and at a great price.

The storage area is long, wide, and easily deep enough for a gripped DSLR. Access to the bottom half is through two large zipped flaps on either side, also fitted with security clips (that tend to get in the way). There's a big top flap for direct access to the camera with any lens attached, nestled between custom partitions.

The whole area is opened from the rear, with a secondary cover mesh to prevent things falling out when the pack is standing upright. There's room for a camera and maybe a dozen lenses/flash or equivalent, more gear than you can reasonably carry if crammed to the brim – though a couple more dividers would be handy. The back has slots for both a 15in laptop and iPad, plus memory cards and cables etc, but there are no other pockets.

The harness straps are broad and well padded, with a height-adjustable chest strap, and there's a handy trolley-hoop, and three grab-handles. Tripod straps and a rain cover are provided too.

BEST FEATURE

There's enough space in here to lose your camera



BEST BUY

VERDICT

The big Manfrotto can swallow the largest lenses, and plenty more besides. It's well designed and robustly built to hold its shape when loaded. It represents great value.

Build quality	★★★★★
Features	★★★★★
Performance	★★★★★
Value	★★★★★
Overall	★★★★★

Lowepro ProTactic BP 250 AW

Street price: £147

Overall size (HxWxD): 45x26x16cm

Capacity of main compartment (approx): Seven litres

Weight: 1.68kg

Website: www.lowepro.co.uk

THE LOWEPRO PROTACTIC 250 AW is the smallest of three ProTactic backpacks. Designed with mirrorless systems in mind, it's just a bit smaller all round and too tight for most DSLRs, though it's quite heavy for the size.

The basic design is very like the Manfrotto RedBee 210, at the opposite end of the size scale. Access to the whole main compartment is through the back, where there's seven litres of space – enough to accommodate the largest mirrorless systems, and often with room to spare. Alternatively, there are two zipped side flaps for entry to the bottom area, or dive in through the top where the domed cover reveals dividers formed into a handy camera cradle. It's well thought out.

In the rear panel, there's a padded slot for an iPad, and two large zipped organiser pockets suitable for slim items like a smartphone, filters or cables. The dual harness features a chest strap adjustable for height, and a waist strap. On the front, there's another large zipped pocket, big enough for an iPad, but nothing much fatter. Underneath, the rain cover pulls out. All around the exterior are attachment loops for accessories, including the tripod cup and securing straps supplied.

BEST FEATURE

Slimline profile to suit mirrorless systems



VERDICT

An established layout that makes maximum use of space for camera equipment, with four points of entry. DSLR users should look at the larger ProTactic versions.

Build quality	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value	★★★★☆
Overall	★★★★☆

Tenba Shootout 18L

Street price: £159

Overall size (HxWxD): 40x33x25cm

Capacity of main compartment (approx): 14 litres

Weight: 1.6kg

Website: eu.macgroupus.com

THE TENBA SHOOTOUT 18L's main compartment is wide and deep, though not quite deep enough for a gripped DSLR. Access to the full area is from the front, and the flap folds down to reveal a generous supply of Velcro partitions to suit a multitude of equipment options. There's another zippered flap on one side, designed to provide direct access to a DSLR body with up to a 70-200mm f/2.8 lens attached. With around 14-litres of capacity, there's plenty of room for another six to ten lenses, or equivalent.

On the outside of the front flap, there are pockets for an iPad and two smaller ones for sunglasses, smartphone, or small accessories. Inside the front flap are two more see-through pockets for slender items like filters and cables. Two more stretch-mesh pockets for drinks bottles are on either side, and just behind the rear panel is a zipped slot for smaller laptops up to 13in.

A tripod attaches with two legs in one of the mesh pockets, secured by straps that double as extra grab-handles. The harness is well padded and includes a chest strap adjustable for height. There's a waist strap and trolley hoop too, plus a rain cover hidden underneath.

BEST FEATURE

Generous storage, with a multitude of divider options



Digital SLR Photography
HIGHLY RATED

VERDICT

With ample storage and rich in features, the Shootout 18L offers high quality that pushes our budget to the max. There are bigger and smaller versions available.

Build quality	★★★★★
Features	★★★★★
Performance	★★★★★
Value	★★★★★
Overall	★★★★★

F-stop Lotus (with Large ICU)

Street price: £160 (based on current € exchange rate)

Overall size (HxWxD): 57x34x22cm

Capacity of main compartment (approx): 14.5 litres

Weight: 2.3kg

Website: www.paramo-clothing.com

THE F-STOP LOTUS comes in two parts – the waterproof outer (no rain cover required) attached to a light aluminium frame, and an ICU (Internal Camera Unit) for photo equipment. The ICU is pretty much a zip-up bag in its own right and can be quickly removed or swapped. There's a choice of ICUs, this one being the Large Slope with 14.5-litre capacity. Access is through the back and there are plenty of dividers to accommodate a camera, or two, and six to ten lenses, or similar. In other words, an extensive outfit and as much as you'd really want to carry.

There are two large compartments on top, another on the front, and large expandable pockets on both sides, one with the option to add an integrated water bladder. Only the ICU offers any padded protection though, so the pockets are more suitable for clothing or other activity items, unless individually wrapped. There are two sets of tripod straps, but no laptop slot, though there's probably room for one on top of the ICU.

The harness is very thoroughly executed, with height adjustable chest straps, a very large waist strap with multiple accessory loops, and double pre-tensioners for extra comfort and security.

BEST FEATURE

Pro-calibre kit for serious all-weather hikers



Digital SLR Photography
HIGHLY RATED

VERDICT

Excellent, comprehensive backpack for serious hikers, waterproof too, though it's more than most people need and less convenient for more modest adventures.

Build quality	★★★★★
Features	★★★★★
Performance	★★★★★
Value	★★★★★
Overall	★★★★★

Tamrac Corona 20

Street price: £160

Overall size (HxWxD): 46x30x24cm

Capacity of main compartment (approx): 8.2 litres

Weight: 1.5kg

Website: www.intro2020.co.uk

THIS IS PRIMARILY a dual-harness backpack, but converts easily into a sling-backpack by detaching one harness and tucking it away neatly behind the rear padding. This allows the bag to be swung around to the front, for full access without taking it off. Then, to make best use of this facility, there are large zipped access ports on both sides, and the front.

There's also a bonus feature, where the base of the top compartment can be removed (with some effort), opening up the full length for a long 150-600mm telezoom. Tamrac doesn't mention this, and it's maybe not ideal, but possible.

The camera compartment is a good size at over eight litres, and deep enough to fit a gripped DSLR, plus four to six lenses. The top compartment is generously spacious, and inside all the access flaps are see-through pockets for small accessories. At the back is a padded 15in laptop slot and the front has tripod attachment straps. All around the outside is a multiple attachment loops for Tamrac's ARC range of accessories.

The harness has pre-tensioners for extra comfort, and the chest strap is height-adjustable. A rain cover is supplied; while a belt strap is an optional extra.

BEST FEATURE

Cunningly converts into a single sling for instant access



BEST BUY

VERDICT

A very good backpack stuffed with features. Tamrac has honed this unusually versatile backpack-plus-sling concept over the years, and it works well.

Build quality	★★★★★
Features	★★★★★
Performance	★★★★★
Value	★★★★★
Overall	★★★★★

Test conclusion

THESE ARE ALL good backpacks. As they should be, having been handpicked by editor Daniel Lezano, and including several different design styles and layouts, across a range of sizes. The Best Buy and Highly Rated awards feature the pick of the bunch in smaller, medium and larger size categories, and also represent the popular dual-role leisure/photo combo-backpacks.

The Lowepro Tahoe BP150 was a pleasant surprise, given the very modest £52 price. It's small and light, but can carry a lot of gear. It's very well made, as all these bags are, and tremendous value. Several contenders line up in the popular medium-size class. Of the Best Buys, the versatile Tamrac Corona 20 is probably the best all-rounder on test. Its main USP is the option to convert to a sling, which is when the side access openings really come into their own. Then there's eight litres of camera storage to house a very decent outfit, with room in the top for leisure items.

Another medium-size Best Buy is the Think Tank Trifecta 10, specifically designed for the popular three-lens trinity of f/2.8 wide-angle, standard range, and telezoom lenses. There's also a lot to like with the Highly Rated Manfrotto Street, that makes a good general purpose backpack at a very fair price. The Case Logic Kontrast also comes Highly Rated, offering an expansive 16.2 litres of camera storage, and the Highly Rated Tenba Shootout 18L too, with a spacious and a highly configurable interior.

If it's sheer carrying capacity you're after, the massive Manfrotto Pro Light RedBee-210 wins the Best Buy award. It's a damn good backpack too, and great value. The F-stop Lotus is another big bag, and also comes Highly Rated for the more hard-core all-weather hiker.



Lowepro Tahoe BP150



Think Tank Trifecta DSLR 10



Manfrotto Pro Light RedBee



Tamrac Corona 20



Aurora HDR Pro

Advanced tone-mapping / Preset gallery / Adobe integration / Raw support

I'M THE FIRST to admit it – I'm not a fan of HDR software; I've probably seen far too many examples of cornea-damaging over-processed monstrosities in my time. However, when I heard about the many features and benefits of Macphun's new Aurora HDR package, I cast aside negativity and decided to give it a try.

It's available in three flavours: Aurora HDR, Aurora HDR Pro and Aurora HDR Pro + Training. The entry-level offering boasts many of the tools that you will need, although the Pro upgrade does offer a host of useful features: extra presets, Lightroom/Photoshop and Aperture plug-ins, Raw processing, more layers, support for more bracketed shots, CA reduction and gradient masking tools, to name but a few. For the sake of this test, I'm trying out the Pro version.

First impressions – as powerful as Aurora HDR Pro is, it's actually very easy to get started. You can create a HDR image from a single file, which Aurora splits down into three exposures before merging back together, or three bracketed files – if you choose the latter there are a number of additional tools to improve the final result, such as auto alignment, ghosting reduction and chromatic aberration suppression. Once you click 'Create HDR' the software takes a few moments to churn up the exposure/s and spits out a rather sorry looking mess. Fear not – this is your blank canvas, and where the fun really begins...

Before diving into the many sliders and settings in Aurora HDR Pro, I recommend starting with one of the presets. Usefully, these are split into categories to help you navigate the type of look you're after – Basic, Realistic HDR, Dramatic, Architecture, Indoor, Landscape and Trey Ratcliff Presets (Pro version only). Within each is a plethora of options – they're quite self-explanatory, with the exception of the Trey Ratcliff Preset group. I'm not sure what Trey was on when he named his presets, but the aptly-titled 'First Time I Did Mushrooms' and 'Party In My HDR Pants' filters might go some way towards explaining it.

With a basic look selected, many of the tools at your disposal should be familiar if you've used editing software in the past. There are a lot of options at your disposal – everything from tonal adjustments to colour, structure, lighting effects, detail and split-toning can be done within Aurora HDR Pro. What's more, there are also selective adjustments available – you can use a graduated filter (Pro only) or brush to protect certain parts of the image from being affected, at an opacity of your choosing – useful if you like an effect on one area of your image but not another. Further customisation is available once you discover the layers function. Presets and effects can be layered up, and the opacity and blend modes of these layers can be adjusted. Impressive stuff.

Test: JORDAN BUTTERS

Price: Standard £39, Pro £79

Operating System: Mac OS X

Website: www.aurorahdr.com

Adjustments take place in real time – well, almost. This is Aurora HDR's one downfall. Even on a speedy iMac, the wait for the progress bar to finish calculating changes can slow things down. This is frustrating when you're tweaking a slider just to see what it does only to find you don't like it and have to change it back. Still, a minor quibble.

Aurora HDR Pro integrates seamlessly with Lightroom, Aperture and Photoshop, allowing you to export images directly into Aurora. The finished file is then exported back (in the case of Lightroom) into your library as a new file – a nice touch if you're keen on keeping your filing system in check.

While some of the presets are beyond what many consider good taste, there are some creative effects to try out and lots of parameters to tweak; I can see a place for Aurora HDR in many photographers' toolkit, providing of course that you're using a Mac. If you're on a Windows-based machine you're out of luck for the time being, although a Windows version is apparently in the works.

VERDICT

Powerful, easy to use and versatile. I never thought I'd find myself enjoying playing with HDR so much. Aurora isn't the cheapest HDR software on the market, but it is one of the very best.

Overall



HIGH DYNAMIC RANGE

Aurora HDR is an easy-to-use, yet powerful, bit of kit. The results can be as bold or subtle as you like.



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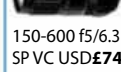
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135 F4 PE.....£199
150 F3.5 E.....£99
150 F3.5 PE M-Box.....£149
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135 F4 PS M.....£249
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150 F4 PS.....£149/199
200 F4.5 PS M-Box.....£199
2X PS converter M.....£179
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70 MKIII body M-Box.....£899
70 body.....£399/499
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Mint box unused.....£2499
5Ds body.....£2299
Mint box unused.....£2299
5D MKIII b/o box £1499/1699
5D MKII body box.....£299/399
BG-E2.....£39
BG-ED3.....£39
BG-E5.....£49
BG-E6.....£119
BG-E7.....£99
BG-E8.....£79
BGE-16.....£169
G1X MKII M-Box.....£379

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EOS 3 + BP-E1.....£239
EOS 3 + BP-E1.....£199
EOS 3.....£149
EOS 1n body.....£129
EOS 3 body.....£129
EOS 600/650 body ea.....£199
10-22 F3.5/4.5 U.....£299
12-24 F3.5/5.6.....£399
17-40 F4 L.....£199
18-55 F4/5.6.....£89
18-55 F3.5/5.6 IS EFSS.....£89
18-55 F3.5/5.6 IS STM.....£59
18-55 F3.5/5.6 EFSS.....£59
24 f1.4 LII M-Box.....£899
24 F2.8 IS USM.....£369
24-70 F2.8 LII M-Box.....£1199
24-70 F2.8 box.....£699
24-105 F4 L.....£499
28 F1.8 USM box.....£299
28-70 F2.8 L.....£499
28-90 F3.5/5.6.....£79
28-135 F4.5/5.6.....£199
35-135 F3.5/4.5.....£129
40 F2.8 STM.....£89
50 F1.4 U box.....£199
50 F1.8 MKII.....£149
50 F1.8 MKII.....£49
50 F2.5 macro box.....£129
55-250 F4.5 IS II M-Box.....£1199
60 F2.8 EFS macro.....£229
70-200 F2.8 LII IS box.....£1199
70-200 F2.8 L IS box.....£899
70-200 F4 L IS U.....£649
70-200 F4 U L.....£299
70-300 F4/5.6 IS U.....£279
85 F1.2 L MKII.....£899
85 F1.8 M.....£199
100 F2.8 IS U.....£499

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box
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f1.4 ZA
M- box
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MKIV
body
box
£1399/1799

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LIS U.....£699/899
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200-400 F4 box.....£7499
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300 F4 L IS USM box.....£699
400 F2.8 L IS U.....£3799/3999
400 F4 DO II Mint unused.....£5999
400 F4 DO.....£2699
400 F5.6 L box.....£699
500 F4 L IS U.....£3499/3799
1.4x extender MKIII.....£259
1.4x extender MKII.....£199
2x extender MKIII.....£259
2x extender MKII.....£199
Teleplus 2x DG conv.....£89
Kenko ext tube set DG.....£89
Seksopex ext tubes.....£89
LC-4 wireless kit.....£89
PB-E2 drive.....£99
PB-E1 drive.....£69
Tripod mint adapt A (W).....£59

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8-15 F4.5/5.6 DC box.....£399
10-20 F4/5.6 HSM box.....£199
15-50 F3.5/4.5 EX DG.....£199
17-70 F2.8/4 DC OS HSM.....£239
17-70 F2.8/4.5 DC.....£149
18-35 F1.8 DC M.....£469
18-50 F2.8/4.5 DC OS.....£149
18-50 F3.5/6.3 DC box.....£49
24-35 F2 DG Art box.....£649
24-70 F2.8 HSM.....£469
24-70 F2.8 EX DG mac.....£349
50 F1.4 EX DC.....£249
50 F1.4 EX DC HSM.....£299
70-200 F2.8 EX DG HSM.....£429
120-300 F2.8 EX DG.....£799
120-400 F4/5.6 DG OS.....£449
150 F2.8 macro.....£429
150-600 DG Sport.....£1199
180 F3.5 EX macro.....£1399
300-800 F5.6 EX DG.....£2999
600 F8 mirror.....£249
1.4x EX DG conv.....£149
250 F4.5 early serviced.....£179
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TAM 70-300 F4/5.6.....£99
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X-E1 body silver box.....£799
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18 F2 M-Box.....£179
18-55 F2.8 box.....£279
27 F2.8 XF.....£249
35 F1.4 box.....£299
55-200 F3.5/4.8 OIS.....£379
Sanyang 8 F2.8.....£199
X1 vertical grip.....£129
X-E1 grip box.....£39
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X10 black box.....£179
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GSW690 III.....£649
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45° Prism early.....£69
NC1 prism.....£69
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WLF chrome late.....£99
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24 F2.8.....£169
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28-85 F3.5/4.5 D.....£49
28-100 F3.5/5.6 D.....£49
35-70 F4.....£39
35-70 F3.5/4.5.....£25
35-80 F4/5.6.....£25
35-105 F3.5/4.5.....£99
50 F1.7 AF.....£89
50-200 F4/5.6 VR M.....£329
75-300 F4.5/5.6.....£149
80-200 F2.8 AF N.....£599
85 F1.4 box.....£599
100-300 F4.5/5.6 APOE169/179
500 F8 mirror.....£349
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VC700 grip.....£149
K1000S/L cord.....£15
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16-50 F2.8 SSM.....£349
16-70 F4 ZA OSS M-Box.....£599
16-80 F3.5/4.5 ZA box.....£399
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18-200 F3.5/6.3 DT.....£199
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70-300 F4.5/5.6 SSM box.....£549
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28-300 F3.5/6.3 mac.....£149
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55-200 F4/5.6.....£69
70-300 F4.5/6.3 DG OS.....£189
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1.4x EX DG conv.....£149
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TAM 70-300 F4.5/5.6.....£199
Di box.....£89
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D5000 body.....£169
D3100 body.....£199
D90 body.....£199
D80 body.....£169
D70s body.....£79
MBD-15 M-Box.....£169
MBD-10 grip M-Box.....£149
NIKON AF USED
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F4E body.....£249/399
F4S body.....£39
F801 body.....£29/59
F601 body.....£29
12-24 F4 DX.....£449
12-24 F2.8 AFS.....£499
16 F2.8 AFD M-Box.....£529
16-35 F4 AFS VR.....£699
16-85 F3.5/5.6 AFS VR.....£849
17-55 F2.8 AFS.....£449
18-55 F3.5/5.6 VR.....£99
18-70 F3.5/4.5 AFS.....£119
18-135 F3.5/5.6 AFS DX.....£119
18-140 F3.5/5.6 AFS VR M.....£299
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'JETTY'



Jetty was photographed by Mark Bauer using the Lee Filter's Little Stopper and 0.6 ND Hard Grad filter.



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37mm	72mm
37.5mm	77mm
39mm	82mm
40.5mm	86mm
43mm	

4mm slim ring UV

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Skylight 1B 40.5mm
Skylight 1B 43mm
Skylight 1B 46mm
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Skylight 1B 49mm
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Skylight 1B 58mm
Skylight 1B 62mm
Skylight 1B 67mm
Skylight 1B 72mm
Skylight 1B 77mm
Skylight 1B 82mm

OPTICAL FILTER GROUND GLASS

Skylight 24mm
Skylight 25mm
Skylight 25.5mm
Skylight 27mm
Skylight 28mm
Skylight 30mm
Skylight 30.5mm
Skylight 34mm
Skylight 35.5mm
Skylight 37mm
Skylight 37.5mm
Skylight 40.5mm
Skylight 43mm
Skylight 46mm
Skylight 48mm
Skylight 49mm
Skylight 52mm
Skylight 55mm
Skylight 58mm
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Skylight 67mm
Skylight 72mm
Skylight 77mm
Skylight 82mm
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Infra Red 58mm
Infra Red 62mm
Infra Red 67mm
Infra Red 72mm
Infra Red 77mm
Infra Red 82mm

Opt. GROUND GLASS 2 STOPS

ND4 27mm
ND4 28mm
ND4 30.5mm
ND4 34mm
ND4 37mm
ND4 37.5mm
ND4 40.5mm
ND4 43mm
ND4 46mm
ND4 49mm
ND4 52mm
ND4 55mm
ND4 58mm
ND4 62mm
ND4 67mm
ND4 72mm
ND4 77mm

THREE STOP

ND8 37mm
ND8 40.5mm
ND8 46mm
ND8 49mm
ND8 52mm
ND8 55mm
ND8 58mm
ND8 62mm
ND8 67mm
ND8 72mm
ND8 77mm

4 STOPS

ND16 46mm
ND16 52mm
ND16 55mm
ND16 58mm
ND16 62mm
ND16 67mm
ND16 72mm
ND16 77mm
ND16 82mm

Opt. GROUND GLASS 9 STOPS

ND 400 52mm
ND 400 58mm
ND 400 62mm
ND 400 67mm
ND 400 72mm
ND 400 77mm
ND 400 82mm

Opt. GROUND

Polariser Linear 39mm
Polariser Linear 43mm
Polariser Linear 46mm
Polariser Linear 52mm
Polariser Linear 55mm
Polariser Linear 58mm
Polariser Linear 62mm
Polariser Linear 67mm
Polariser Linear 72mm
Polariser Linear 77mm
Polariser Linear 82mm
Polariser Linear 86mm
Polariser Circular 25mm
Polariser Circular 25.5mm
Polariser Circular 27mm
Polariser Circular 28mm
Polariser Circular 30mm
Polariser Circular 30.5mm
Polariser Circular 34mm
Polariser Circular 35.5mm
Polariser Circular 37mm
Polariser Circular 37.5mm
Polariser Circular 40.5mm
Polariser Circular 43mm

Polariser Circular 46mm
Polariser Circular 48mm
Polariser Circular 49mm
Polariser Circular 52mm
Polariser Circular 55mm
Polariser Circular 58mm
Polariser Circular 62mm
Polariser Circular 67mm
Polariser Circular 72mm
Polariser Circular 77mm
Polariser Circular 82mm
Polariser Circular 86mm

Opt. GROUND CLOSE UP SETS +1, +2, +3

Close Up Set 37mm
Close Up Set 40.5mm
Close Up Set 43mm
Close Up Set 43.5mm
Close Up Set 46mm
Close Up Set 49mm
Close Up Set 52mm
Close Up Set 55mm
Close Up Set 58mm
Close Up Set 62mm
Close Up Set 67mm
Close Up Set 72mm
Close Up Set 77mm
Close Up Set 82mm made in China

Opt. GROUND HALF DIOPTR

Split Field 49mm
Split Field 52mm
Split Field 55mm
Split Field 58mm
Split Field 62mm
Split Field 67mm

Opt. GLASS VERY FINE ETCHED

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Starburst 4X 28mm
Starburst 4X 30.5mm
Starburst 4X 34mm
Starburst 4X 35.5mm
Starburst 4X 37mm
Starburst 4X 40.5mm
Starburst 4X 43mm
Starburst 4X 43.5mm
Starburst 4X 46mm
Starburst 4X 49mm
Starburst 4X 52mm
Starburst 4X 55mm
Starburst 4X 58mm
Starburst 4X 62mm
Starburst 4X 67mm
Starburst 4X 72mm
Starburst 4X 77mm
Starburst 4X 82mm
Starburst 6X 27mm
Starburst 6X 28mm
Starburst 6X 30.5mm
Starburst 6X 34mm
Starburst 6X 37mm
Starburst 6X 40.5mm
Starburst 6X 43mm
Starburst 6X 46mm
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Starburst 6X 52mm
Starburst 6X 55mm
Starburst 6X 58mm
Starburst 6X 62mm
Starburst 6X 67mm
Starburst 6X 72mm

Starburst 6X 77mm
Starburst 8x 37mm
Starburst 8x 49mm
Starburst 8x 52mm
Starburst 8x 55mm
Starburst 8x 58mm
Starburst 8x 62mm
Starburst 8x 67mm
Starburst 8x 72mm
Starburst 8x 77mm

DIFFUSER

Soft Focus 49mm
Soft Focus 52mm
Soft Focus 55mm
Soft Focus 58mm
Soft Focus 62mm
Soft Focus 67mm
Soft Focus 72mm

FOG OPTICAL GLASS

Fog 49mm
Fog 52mm
Fog 55mm
Fog 58mm
Fog 62mm
Fog 67mm
Fog 72mm

Opt. DIOPTR WITH CENTER HOLE FOR SHARP CENTER

Centre Spot Clear 49mm
Centre Spot Clear 52mm
Centre Spot Clear 55mm
Centre Spot Clear 58mm
Centre Spot Clear 62mm

Multi Image 3x 49mm
Multi Image 3x 52mm
Multi Image 3x 55mm
Multi Image 3x 58mm
Multi Image 5x 52mm
Multi Image 5x 58mm

Colours for B&W Ground optical glass

ONE STOP

Yellow 2x 46mm
Yellow 2x 49mm
Yellow 2x 52mm
Yellow 2x 55mm
Yellow 2x 58mm
Yellow 2x 62mm
Yellow 2x 67mm
Yellow 2x 72mm
Yellow 2x 77mm
Yellow 2x 82mm
Yellow 2x 86mm

ONE STOP

Y/G 2x 49mm Yellow Green
Y/G 2x 52mm
Y/G 2x 55mm
Y/G 2x 58mm
Y/G 2x 62mm
Y/G 2x 67mm
Y/G 2x 72mm

ONE AND ONE THIRD STOP

Orange 2x 46mm
Orange 2x 49mm
Orange 2x 52mm
Orange 2x 55mm
Orange 2x 58mm

Orange 2x 62mm
Orange 2x 67mm
Orange 2x 72mm
Orange 2x 77mm
Orange 2x 82mm
Orange 2x 86mm

TWO STOPS

Green 2x 46mm
Green 2x 49mm
Green 2x 52mm
Green 2x 55mm
Green 2x 58mm
Green 2x 62mm
Green 2x 67mm
Green 2x 72mm
Green 2x 77mm
Green 2x 82mm
Green 2x 86mm

THREE STOP

Red 2x 46mm
Red 2x 49mm
Red 2x 52mm
Red 2x 55mm
Red 2x 58mm
Red 2x 62mm
Red 2x 67mm
Red 2x 72mm
Red 2x 77mm
Red 2x 82mm
Red 2x 86mm

Conversion Filters

We are unable to replace these with Japanese filters - replacements will be UK Optical resin filters.

JAPANESE OPTICAL GLASS

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80A 55mm	82B 72mm
80A 58mm	85A 49mm
80A 62mm	85A 52mm
80A 67mm	85A 55mm
80A 72mm	85A 58mm
80B 49mm	85A 62mm
80B 52mm	85A 67mm
80B 55mm	85B 49mm
80B 58mm	85B 52mm
80B 62mm	85B 55mm
80B 67mm	85B 58mm
80B 72mm	85B 62mm
80B 77mm	85B 67mm
81A 72mm	85B 72mm
81B 55mm	85B 77mm
81B 67mm	85B 82mm
82A 49mm	85B 87mm
82A 52mm	85B 92mm
82A 55mm	85B 97mm
82A 58mm	85B 102mm
82A 62mm	85B 107mm
82A 67mm	85B 112mm
82A 72mm	85B 117mm
82A 77mm	85B 122mm
82B 49mm	85B 127mm
82B 52mm	85B 132mm
82B 55mm	85B 137mm
82B 58mm	85B 142mm
82B 62mm	85B 147mm

KOOD

CAN BE ORDERED FROM ANY INDEPENDENT RETAILER

KOOD International Limited, Unit 6, Wellington Road, London Colney AL2 1EY

Tel: 01727 823812 Fax: 01727 823336

E-mail: info@koodinternational.com / koodinternational@gmail.com

www.koodinternational.com

KOOD BRAND PRODUCTS ARE EXPORTED WORLDWIDE



KOOD

HIGH DEFINITION GRADIENTS FOR HIGH PIXEL COUNT SLR CAMERAS

- 1) KOOD uses small untoughend, thick Pilkington Optical Glass Mold's to produce the highest possible optically flat resin Filters without curvature to ensure infinity focus
- 2) Casting system eliminates all bleach so no loss of density or colour over time
- 3) Batch tested every 12 filters to maintain good neutrality
- 4) All filters packed in between card, in wallets which allow no movement or dust
- 5) KOOD Manufactures its own filters from casting to packing

A FILTER TO FIT ALL COKIN A SIZE SYSTEMS



A Filter Holder Set Adapter Rings Only Fit Kood Holder

A Filter Holder Cap
A Filter Holder Hood
A Adapter Ring 37mm
A Adapter Ring 38.1mm
A Adapter Ring 40.5mm
A Adapter Ring 46mm
A Adapter Ring 49mm
A Adapter Ring 52mm
A Adapter Ring 55mm
A Adapter Ring 58mm
A Adapter Ring 62mm

GRADIENTS

0.3 ND Gradient Soft
0.3 ND Gradient Hard Cut
0.6 ND Gradient Soft
0.6 ND Gradient Hard Cut
0.9 ND Gradient Soft
0.9 ND Gradient Hard Cut
Light Blue Graduated
Dark Blue Graduated
Cool Blue Gradient
Light Green Graduated
Dark Green Graduated
Light Mauve Graduated
Dark Mauve Graduated
Light Red Graduated
Dark Red Graduated
Light Tobacco Graduated
Dark Tobacco Graduated
Light Fog Graduated
Strong Fog Graduated
Light Yellow Graduated
Dark Yellow Graduated
Light Sunset Graduated
Dark Sunset Graduated

POLARIZERS

Linear Polariser Filter
Circular Polariser Filter

NEUTRAL DENSITY

Neutral Density 2
Neutral Density 4
Neutral Density 8

STARS AND DIFFRACTIONS

Star x 4
Star x 6
Star x 6 with centre spot
Star x 8
Diffraction 2x
Diffraction 36x
Diffraction 4x
Diffraction Star 4
Diffraction Star 8
Diffraction Square
Diffraction Halo

CLOSE UP'S

Close Up 1
Close Up 2
Close Up 4
Split Field

MULTI IMAGE AND SPEED

Multi Image 3
Multi Image 5
Multi Image 7
Speed

COLOURS

20 x Polyester colour set
Yellow
Orange
Green
Red
Sepia
Sky

CONVERSION

20 x Wratten polyesters set

80A
80B
80C
81A
81B
81C
82A
82B
82C
85A
85B
85C
FLB
FLD
FLW



DOUBLE EXPOSURE AND MASKS

A Double Exposure
A Double Mask 1
A Double Mask 2
A PSF



DIFFUSERS AND FOGS

A light Diffuser
A Strong Diffuser
A Fog 1
A Fog 2

NETS

Net Blue
Net Grey
Net Green
Net Orange
Net Red
Net Violet
Net White



SPOTS

Oval Spot Blue
Oval Spot Clear
Oval Spot Grey
Oval Spot Red
Oval Spot White
Spot Blue
Spot Clear
Spot Grey
Spot Green
Spot Orange
Spot Red
Spot Violet
Spot White
Wide Spot Blue
Wide Spot Clear
Wide Spot Grey
Wide Spot Green
Wide Spot Orange
Wide Spot Red
Wide Spot Violet
Wide Spot White



P SYSTEM TO FIT ALL COKIN P SIZE SYSTEMS

P Size Holder Kood Adaptor Filter Rings + Cokin Holders

P Adapter Ring 38.1mm
P Adapter Ring 49mm
P Adapter Ring 52mm
P Adapter Ring 55mm
P Adapter Ring 58mm
P Adapter Ring 62mm
P Adapter Ring 67mm
P Adapter Ring 72mm
P Adapter Ring 77mm
P Adapter Ring 82mm



GRADIENTS

0.3 ND Gradient Soft
0.3 ND Gradient Hard Cut
0.6 ND Gradient Soft
0.6 ND Gradient Hard Cut
0.9 ND Gradient Soft
0.9 ND Gradient Hard Cut
Light Blue Graduated
Dark Blue Graduated
Cool Blue Graduated
Light Green Graduated
Dark Green Graduated
Light Grey Graduated

Light Mauve Graduated
Dark Mauve Graduated
Light Red Graduated
Dark Red Graduated
Light Tobacco Graduated
Dark tobacco Graduated
Light Yellow Graduated
Dark Yellow Graduated
Light Sunset Graduated
Dark Sunset Graduated

POLARIZERS

Linear Polariser
Circular Polariser

NEUTRAL DENSITY

ND400 9 Stops (Japanese Glass)
available Round (Back Slot) Square
(for use with PL, star etc)
ND16 4 Stops (Japanese Glass)
Neutral Density x2
Neutral Density x4
Neutral Density x8
Neutral Density x8 (Glass)



INFRA RED 720 P FILTER

Infra Red 720 Optical Glass

STARS AND DIFFRACTIONS

Starburst x4
Starburst x6
Starburst x8
Diffraction 2x
Diffraction 36x
Diffraction Double Halo
Diffraction Halo
Diffraction 4x Star
Diffraction Filter DS8
Diffraction Square



CLOSE UP FILTERS

Close up +1
Close up +2
Close up +4
Split Field

COLOURS

Yellow
Orange
Green
Red
Skylight
Sepia



DIFFUSERS AND FOGS

Light Diffuser
Strong Diffuser
Light Fog
Strong Fog

CONVERSION FILTERS

80A
80B
80C
81A
81B
81C
82A
82B
82C
85A
85B
85C
FLD
FLW
FLB



DOUBLE EXPOSURE

Double Exposure
Solar Eclipse Filter

SPOTS

Blue Clear Spot
Clear Spot
Green Clear Centre Spot
Grey Clear Spot
Orange Clear Spot
Clear Oval Spot
Grey Oval Spot
White Oval Spot
Red Clear Spot
Violet Clear Spot
White Clear Spot



Z 100 MM FILTERS GRADIENTS 100 X 125MM

0.3 ND Gradient Soft
0.3 ND Gradient Hard Cut
0.6 ND Gradient Soft
0.6 ND Gradient Hard Cut
0.9 ND Gradient Soft
0.9 ND Gradient Hard Cut
Light Blue Graduated
Dark Blue Graduated
Light Green Graduated
Dark Green Graduated
Light Tobacco Graduated
Dark tobacco Graduated
Light Sunset Graduated
Dark Sunset Graduated



NEUTRAL DENSITY

Neutral Density 2
Neutral Density 4

DIFFUSERS AND FOGS

Diffuser Light
Diffuser Strong
Fog 1
Fog 2

COLOURS

Yellow
Orange
Red
Green
Sepia
Skylight



CONVERSION FILTERS

80A
80B
80C
81A
81B
81C
82A
82B
82C
85A
85B
85C
FLB



Spot Clear
Spot Oval
Spot White

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SEND YOUR DETAILS FOR ACCOUNT APPLICATION AND TRADE SUPPLY PRICES

TRADE AND IMPORTERS CAN PAY BY



Back Caps

Canon AF
Canon FD
M42 screw
Sony/Nin AF
Sony NEX
Minolta MD
Nikon
Olympus OM
Olympus 4/3
Olympus m 4/3
Pentax K
Yashica/Contax
Fuji X
Leica M
Leica R
Leica L39
Samsung NX



Body Caps

Canon AF
Canon FD
M42 screw
Sony/Nin AF
Sony NEX
Minolta MD
Nikon
Olympus OM
Olympus 4/3
Olympus M4/3
Pentax K
Contax/Yashica

Adapters

Camera - Lens Adapters

Can AF - FD
Can AF - M42
Can AF - Nikon
Can FD - M42
Oly M4/3 - CAF
Olym 4/3 - Can AF (With aperture ring)
Oly M4/3 - Nikon
Oly M4/3 - Nikon (With aperture ring)
Oly M43 - Leica M
Sony/Nin AF - MD
Sony/Nin AF - M42
Minolta MD - M42
Nikon - M42
Pentax K - M42
Sony NEX - Can AF
Sony NEX - Sony/Nin AF
Sony NEX - Nikon AI
Sony NEX - Nik AI and G
Sony NEX - PK
Sony NEX - Leica M
Sony NEX - Can AF with aperture ring
Yash/Con - M42

C Mounts

Canon AF
Canon FD
M42
Nikon
Olympus OM
C Mount - Oly 4/3
C Mount - Oly Micro 4/3
Pentax K
T2 Thread
Sony NEX
Can AF



T2 Adapters

Can AF
Can FD
Konica
Nikon
Olympus OM
Olympus 4/3
Oly Micro 4/3
Praktica B
Sony/Nin AF
Minolta MD
Pentax K
Yashica Contax
Yashica Contax AF



Series 7

37mm
46mm
49mm
52mm
55mm
58mm
62mm
67mm



Reversing Rings

Can AF 52mm
Can AF 58mm
Can FD 52mm
Can FD 55mm
Yash/Cont 52mm
M42 49mm
M42 52mm
M42 55mm
M42 58mm
Min MD 49mm
Min MD 52mm
Min MD 58mm
Sony/Nin AF 55
Nikon 52mm
Nikon 58mm
Praktica B 49mm
Pentax K 49mm
Pentax K 52mm
Pentax K 55mm
Pentax K 58mm

Camera Viewing accessories

Screen Hoods
Canon 50D
Canon 350D
Canon 450D
Nikon D70
Nikon D80
Nikon D300

Full shield magnifying Screen Hoods

Canon 50/70/500D
Canon 550D/Nikon 500D
Canon 60D/600D

Eye Cups

Canon 550D type
Nikon D300 type
Chinon
Fujica
Nikon F type
Praktica
Pzmi Right Angle Viewer

Shutter Release Items

10" Metal Cable Release
18" Metal Cable release
24" Metal Cable release
36" Metal Cable release
10" Vinyl Cable release
18" Vinyl Cable release
20" Vinyl Cable release
36" Vinyl Cable release
20" Air release



Camera Care Items

Medium Hurricane Blower
Large Blower Brush
Medium Blower Brush
Small Blower brush
Lipstick lens brush
lens Tissues
Small Micro Fibre
(lens cloth)
Large Micro Fibre
(lens cloth)
lens Cleaning Solution
4 Piece Cleaning set
7 Piece Cleaning Set
(in White Snap Box)
2 x Silica Gel
4 x Silica Gel
3 x Digital Screen Protect
(Squeegies and cleaning)
Contact Cleaning Pen
Red Eye Pen



Camera Sling Strap

Concealed Wire, tripod
Bush attach strap
Double concealed wire strap
Wrist strap bush fitting

Comfort Straps

Backing, reverse quick release
Catches Makes hand strap
Black
Royal Blue
For Canon
For Nikon
For Minolta
For Minolta
For Pentax
For Olympus

30mm-38mm Wide Straps

Plain Black, embossed
For Canon, embossed
For Nikon, embossed
For Minolta, embossed
For Olympus, embossed
For Pentax, embossed
Hand Grip with Camera Platform
Narrow black strap 25mm



Loop Fitting Strap

Metallic Neck Strap
Metallic Wrist Strap

Rain Covers

Basic Rain Cover
Large
Medium
Summer
Winter



Dark Room

16'x17" Changing Bag
27'x29" Changing Bag#
3'x45" Changing Bag
10 piece Film Dev Kit
14 Piece film and print Dev Kit
Dark Room Apron
Straight Tank Thermometer
25mm Dial thermometer
45mm Dial thermometer
2 XS/Steel film Clips
3 x Bamboo Print Tongs
Print/film squeegee
Univ Dev Tank 2 x Spirals
35mm Dev Tank
Spare Univ Spiral
3 x 7"x10" Dev Trays
3 x 12"x10" Dev Trays
3 x 12"x16" Dev Trays
3 x 16"x20" Dev Trays
3 x 16"x20" Dev Trays



Graduated Beakers with Handle

500cc
100cc
2000cc

Graduated H/Duty Measures

50cc
100cc
250cc
300cc
650cc
1000cc

Safelights free standing Or wall fixing

Yellow
Green
Orange
Red

Flash Accessories

Inverted cone attachment give soft daylight result for

Canon 420EX
Canon 580EX
Canon 580EX
Nikon SB 600
Nikon SB 900

Diffusers

Canon 380EX
Canon 420EX
Canon 430EX
Canon 540EX
Canon 550EX
Canon 580EX
Canon 600ES
Nikon SB600
Nikon SB800
Nikon SB900

For v Pop up Flash
Soft Flash Elasticated Cover

Flash Brackets

Straight Flash Bracket
Angle Flash Bracket
Pro Bracket 1
Pro Bracket 2
Pro Bracket 3
Pro Bracket 5
Pro Bracket 5
Hot Shoe Co axial
Hot shoe with lead
Flash Slave Unit
Flash Slave Unit with Sucker
Flash Slave Nikon (TTL)



Flash Leads Pc Pc

.05m Straight
1m Straight
3m Straight
3m Straight
5m Straight
10m Straight
3m Coiled
5m Coiled



Flash Leads PC- two pin AC

0.5m straight
1m straight
2m straight
3m straight
5m straight

Film Items

Film Cement
100 x super 8 splicing tape
Super 8 Tape Splicer
35mm Plastic reloadable
Cassettes
Film Cassette Opener
Bulk Film loader
Attaché case 5 x 50 din mag
Attaché Case up to 600 slides
APS Film Case
Daylight Slide Viewer
3 x Mag Slide Viewer
2 X Mag Slide Viewer
Auto Slide Viewer
5"x4" Slide Sorter
6"x10" Slide Sorter
Box of 6 Acrylic Slide panels
Twin 50 Din Mag
Twin 50 CS Mag
Hanimax Rondel Mag
Hanimax Straight
Kodak Carousel c/w lid

Filter Accessories/Rings

2x Filter Wrench 48 - 58mm
2x Filter Wrench 62 - 77mm
Folding Filter Pouch 4 x - 86mm
Folding Filter Pouch 4 x - 67mm
Folding Filter Pouch 9 x - 86mm
Folding Filter Pouch 9 x - 67mm

Filter Rings with Rer also can be used
as distance rings - black

25.5mm
27mm
28mm
30mm
30.5mm
34mm
35.5mm
37mm
37.5mm
40.5mm
43mm
46mm
48mm
49mm
52mm
55mm
58mm
62mm
62mm deep
67mm
72mm
72mm deep
77mm
82mm
86mm
95mm
105mm
127mm



Filter Ring rotating c/w retainer

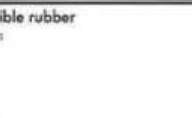
46mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm
82mm
86mm



Lens Hood

Collapsible rubber

40.5mm
43mm
46mm
49mm
52mm



55mm
58mm
67mm
72mm
77mm

Wide Angle

49mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm



Combi Two stage WA - Tele

49mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm



Non Collapsible Lens Hood

Petal Hood Screw fit can be
Rotated to centralise

49mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm



Metal

27mm
28mm
30mm
30.5mm
34mm
37mm
40.5mm
43mm
46mm
48mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm



Leica type Metal Hoods

37mm
39mm
40.5mm
43mm
49mm
Fuji X



Lens Caps

Snap Caps

27mm
28mm
30/30.5mm
34mm
37mm
40.5mm
43mm
46mm
48mm
49mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm
82mm
86mm
95mm
105mm



With center grips

49mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm



White Balance Snap Caps

52mm
55mm
58mm
62mm
67mm
72mm
77mm
82mm



Lens Pouches

With draw string

75x90mm
75x110mm
90x140mm
90x170mm
90x200mm

Zippered lid and filter compartment

Small
Medium
Large
Extra large

Shoe Fitting Spirit Levels

2 Way
2 Way for Sony
3 Bubble
3 Bubble for Sony



Stepping Rings

Stepping Ring 25-28mm
Stepping Ring 25-30mm
Stepping Ring 25-37mm
Stepping Ring 27-28mm
Stepping Ring 27-30mm
Stepping Ring 27-37mm
Stepping Ring 27-43mm
Stepping Ring 27-46mm
Stepping Ring 27-49mm
Stepping Ring 27-52mm
Stepping Ring 28-27mm
Stepping Ring 28-30mm
Stepping Ring 28-30.5mm
Stepping Ring 28-35.5mm
Stepping Ring 28-37mm
Stepping Ring 30.5-25mm
Stepping Ring 30.5-27mm
Stepping Ring 30.5-28mm
Stepping Ring 30.5-33mm
Stepping Ring 30.5-35.5mm
Stepping Ring 30.5-37mm
Stepping Ring 30.5-43mm
Stepping Ring 30.5-46mm
Stepping Ring 30.5-49mm
Stepping Ring 30.5-52mm
Stepping Ring 30.25mm
Stepping Ring 30.28mm
Stepping Ring 30.30.5mm
Stepping Ring 30-33.5mm
Stepping Ring 30-37mm
Stepping Ring 30-43mm
Stepping Ring 30-46mm
Stepping Ring 30-49mm
Stepping Ring 32.5-37mm
Stepping Ring 34-37mm
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Stepping Ring 35.5-49mm
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Stepping Ring 37-30.5mm
Stepping Ring 37-34mm
Stepping Ring 37-35.5mm
Stepping Ring 37-37mm
Stepping Ring 37-37.5mm
Stepping Ring 37-40.5mm
Stepping Ring 37-42mm
Stepping Ring 37-43mm
Stepping Ring 37-46mm
Stepping Ring 37-49mm
Stepping Ring 37-52mm
Stepping Ring 37-55mm
Stepping Ring 37-58mm
Stepping Ring 38.1-49mm
Stepping Ring 38.1-52mm
Stepping Ring 38.1-55mm
Stepping Ring 38.1-58mm
Stepping Ring 39-46mm
Stepping Ring 39-49mm
Stepping Ring 39-52mm
Stepping Ring 40.5-37mm
Stepping Ring 40.5-43mm
Stepping Ring 40.5-46mm

Stepping Ring 40.548mm
Stepping Ring 40.549mm
Stepping Ring 40.552mm
Stepping Ring 43.34mm
Stepping Ring 43.37mm
Stepping Ring 43.39mm
Stepping Ring 43.46mm
Stepping Ring 43.49mm
Stepping Ring 43.52mm
Stepping Ring 43.58mm
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Stepping Ring 48.55mm
Stepping Ring 48.58mm
Stepping Ring 48.66mm
Stepping Ring 49.34mm
Stepping Ring 49.37mm
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Stepping Ring 58.62mm
Stepping Ring 58.67mm
Stepping Ring 58.72mm
Stepping Ring 58.77mm
Stepping Ring 60.62mm
Stepping Ring 62.46mm
Stepping Ring 62.49mm
Stepping Ring 62.52mm
Stepping Ring 62.55mm
Stepping Ring 62.58mm
Stepping Ring 62.67mm
Stepping Ring 62.72mm
Stepping Ring 62.77mm
Stepping Ring 62.52mm
Stepping Ring 67.55mm
Stepping Ring 67.58mm
Stepping Ring 67.62mm
Stepping Ring 67.72mm
Stepping Ring 67.77mm
Stepping Ring 67.82mm
Stepping Ring 69.52mm
Stepping Ring 69.62mm
Stepping Ring 69.67mm

Stepping Ring 69.72mm
Stepping Ring 69.77mm
Stepping Ring 72.52mm
Stepping Ring 72.58mm
Stepping Ring 72.62mm
Stepping Ring 72.67mm
Stepping Ring 72.77mm
Stepping Ring 72.82mm
Stepping Ring 72.86mm
Stepping Ring 72.95mm
Stepping Ring 77.52mm
Stepping Ring 77.58mm
Stepping Ring 77.62mm
Stepping Ring 77.67mm
Stepping Ring 77.72mm
Stepping Ring 77.82mm
Stepping Ring 82.67mm
Stepping Ring 82.72mm
Stepping Ring 82.77mm
Stepping Ring 82.86mm
Stepping Ring 86.82mm
Hasselblad Adapter B50.52
Hasselblad Adapter B50.55
Hasselblad Adapter B50.58
Hasselblad Adapter B50.67
Hasselblad Adapter B60.58
Hasselblad Adapter B60.62
Hasselblad Adapter B70.72
Rollei Adapter 66.67mm
Rollei Adapter 66.72mm

Scrapbook 3L

Photo Corners
Photo Corners
Markers
Markers
Markers
Photo Corners
Photo Corners
Photo Corners
Sticker Pads
Permanent
e
Die-sided Tape

Tripods and Ball Heads

Tripod Bushes Eng.-Cont
Pro Tripods with long and short col, 3 step leg play, bag hook, case
Shoulder strap
 28mm Alloy 4 section
 22mm 4 Section Carbon Fibre
 28mm 4 Section Carbon Fibre
 32mm 4 Section Carbon Fibre
 Spare Tool Kit
Pro Monopods 4 section
 27mm Alloy with tilt Platform
 28mm 4 Section Carbon Fibre with Ball
 Pad Foot
 32mm 4 Section Carbon Fibre with Ball
 Pad Foot
Light weight Alloy with pan tilt, spiral level Geared centre col. Plus case
 23mm three section
 26mm three section
Ball and Socket Heads
 24mm series O
 30mm series O

36mm series 0
105mm 3 Way
120mm 3 Way
Std BS large
Std BS small
QR Plate 1
QR Plate 2
QR Plate 3
QR Plate 4
QR Plate 5
QR Plate 6
QR Plate 7 for L/Alloy



Flexible Grip Pods

Small
Medium
Large
Wire Flexi Pod
G Clamp with ball head

KODAK DSLR Rigs

- K Rig b1
- K Rig 2
- K Rig 3
- K Rig 4
- Camera Cage

KOOD Stead Cam

120cm Steady Cam
1 Spring vest
2 Spring Vest
60cm Steady Cam



Tracked Slider

60cm, 80cm, 100cm, 120cm

Skate Wheeled Dollies

K Small 4 wheels
K Big 4 Wheels 2 x stands
K Big 3 Wheels
K 2 x Dolly Stands

Follow Focus Devices

- 0 for rods/Q/E Clamp, Lens Gear Belt
- 1 for rods, Lens gear belt
- 2 for Camera, L Mount, Lens Gear Belt
- 3 Rods, Hard Stoppers, Lens Gear Belt
- 4 for Rods Hard Stopper,
Quick release, Lens Gear Belt

Matte Boxes

KM1	KM2	KM3
-----	-----	-----

Support Items

- 7" Arm
- 11"m
- Arm Rod Clamp
- Super crab Clamp
- Speed crank for FO4
- 12" Whip
- 18" Whip
- Large Lens Support
- LENS Gear Belt
- Zoom lever Gear Ring
- 18mm Connectors and Rods fr Rig 1
- C Arm and Top Handle
- Platform with 40cm Rods
- I connector
- Z Connector

Complete Rigs

Rig 1 with Top Handle
Rig 2 With Top Handle
Rig 3 F/Focus 4, KM2,
Crank, Whip and case
Rig 4, KF3, KM3
Cage self connector 2, Rods,
Top Handle KF 1, KM1

CAN BE ORDERED FROM ANY INDEPENDENT RETAILER

K O O D

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Tel: 01727 823812 Fax: 01727 823336 E-mail: koodinternational@gmail.com

www.koodinternational.com

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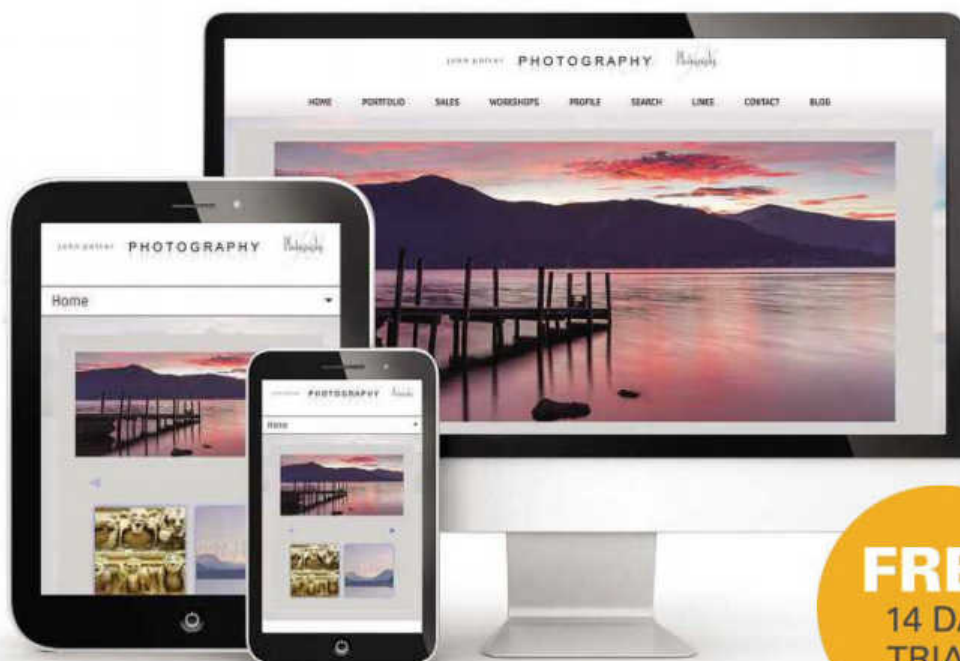
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Golden Eagle Experience in Leicestershire 2016 Dates £99

April 10th, May 8th; Golden Eagle will fly, and perch in carefully chosen natural settings. Jesses hidden for static shots. Controlled flying. Also selection from; Owls, Buzzard, Hawks, Goshawk Max. 8 photographers. **Cheetahs, Lions, Foxes, Birds of Prey, Cambs. £119**

April 9th, May 7th; Privileged access to Cheetahs, Bengal Tiger, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, both static & flying. Jesses hidden for static shots. Barn Owl, Eagle Owl and Red-Tailed Hawk etc. **Amazing Bat Photos & Learn Fill-in Flash Techniques £139**

April 14th, 15th; Oxfordshire. Take amazing bat photos. Learn how to use balanced fill-in flash on wildlife subjects in different lighting conditions. Max 4 persons. Free loan of Canon digital camera and flash if req'd. **Big Cats at WHF, Smarden in Kent £155**

April 2nd, April 23rd, April 30th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Serval, Cheetah, Pumas, Jungle Cat, Amur & Snow Leopards, Black Leopards, Clouded Leopards, Fishing Cat. Large open enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. Two sets of Lion Cubs born July & August 2013. Huge natural enclosure. Max 12 clients.

Big Cats at WHF, Smarden in Kent - Specialist event 6 photographers - incl. Jaguar £199

March 31st, April 1st, 22nd, 29th; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You will see all the animals as above and you will have more personal interaction with the cats. Now including Jaguar. Gift Vouchers available for any Workshop or for any Monetary Value.

These Experiences make Wonderful Gifts for that Special Occasion.

Gorillas & African Safari Experience, Port Lympne £155

April 3rd, 24th, May 1st, 2nd; 3 gorilla sessions. No wires, fences or bars throughout the day. Clean backgrounds plus Privileged Access. Photograph at eye level over moat. Huge male silverbacks + family group. Private VIP Safari for 2.5 hours. Rhinos, Wildebeest, Eland, Zebras, Giraffes, Buffalo, Ostriches, various Deer.

Birds of Prey Workshop, Bedford £99

April 16th, 17th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding natural locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey £145

July 13, 14, 15; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Stoats, Hedgehog, Harvest Mice & various Deer. 2 sessions with the foxes, sometimes only inches away from you. Inside enclosures with Foxes, Otters, Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through. **Small Cats Workshop, Welwyn, Herts. £99**

April 4, 25, 28; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat. As featured on recent series of TV programs on Animal Planet. Small groups. Tuition **Bass Rock Gannets £225**

June 5th, 12th, 20th, 23rd; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crate of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.

Gannets diving off Bass Rock £99

June 24th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition. **Farne Islands Puffins (Over 5 hrs photography) £89**

June 4th, 11th, 17th, 25th; 20 species of birds. 50,000 puffins, Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

Pro Birds of Prey Shoot, Bamburgh, Northumberland. £139

June 18th, 19th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl, Eagle Owl and Barn Owl will be placed in really natural situations. Jesses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.

Pro Birds of Prey Shoot (2) with Short Eared Owl, Northumberland. £139

June 14th, 21st, 27th; Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species of birds, mainly British. Maximum 8 photographers.

Small Mammals, Insects & Reptiles NEW WORKSHOP £199

June 6, 7; Indoor studio set-ups ensuring professional quality photos of stunning subjects. Studio lighting set up for you. Triggers to fit your camera supplied. Cameras and lenses can be loaned without charge. Innovative set-ups to maximise your opportunities. Max 4 persons. Harvest Mice, Red Eyed Tree Frogs, Praying Mantis, Locust, Bearded Dragon, Scorpion, Tarantula, Snakes, Lizards etc.

Birds of Prey on Lindisfarne (Holy Island) incl. Short Eared Owl NEW WORKSHOP £139

JUNE 2, 3; New workshop for 2016. Photograph a Short Eared Owl in its natural habitat before continuing with selection from Eagle Owl, Long Eared Owl, Barn Owl, Buzzard, Kestrel, Little Owl, Tawny Owl using boats, Lindisfarne Castle, boat houses & fishing props as backdrops.



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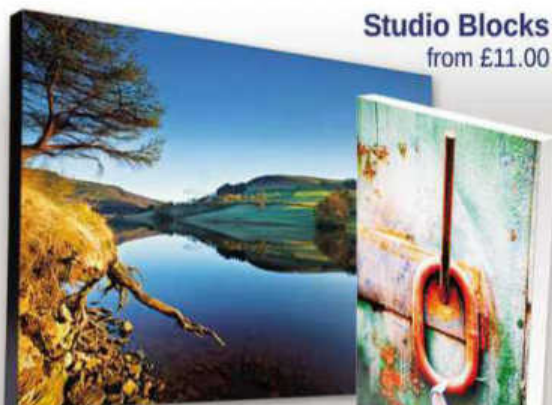
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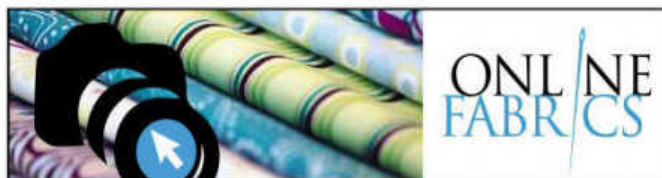
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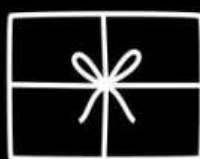
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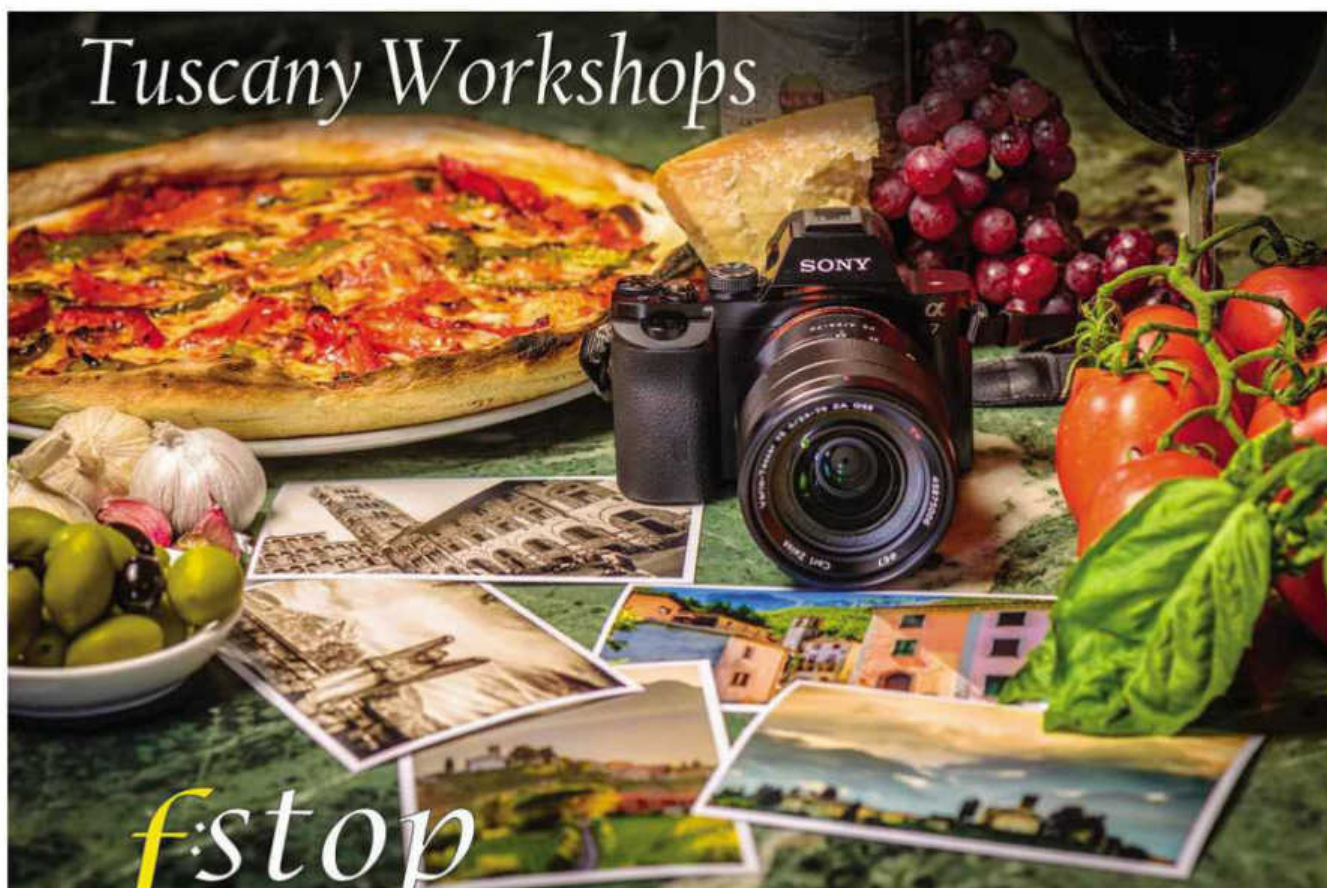


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